

MARVEL COMICS GROUP



HANNA-BARBERA'S
THE

FLINTSTONES

35¢
#3 FEB
02081



FRED
THE
BARBARIAN



HANNA-BARBERA'S
THE FLINTSTONES

FRED THE BARBARIAN

WELL, FRED DID IT THIS TIME! TALK ABOUT YOUR DUMB STUNTS! HE WENT DOWNTOWN TO GET DINO A PET LICENSE AND CAME BACK AS....

THAT'S RIGHT! I WENT TO THE WRONG OFFICE! I THOUGHT I WAS SIGNING FOR DINO'S LICENSE, BUT INSTEAD, I SIGNED UP FOR THE BARBARIAN CORPS!

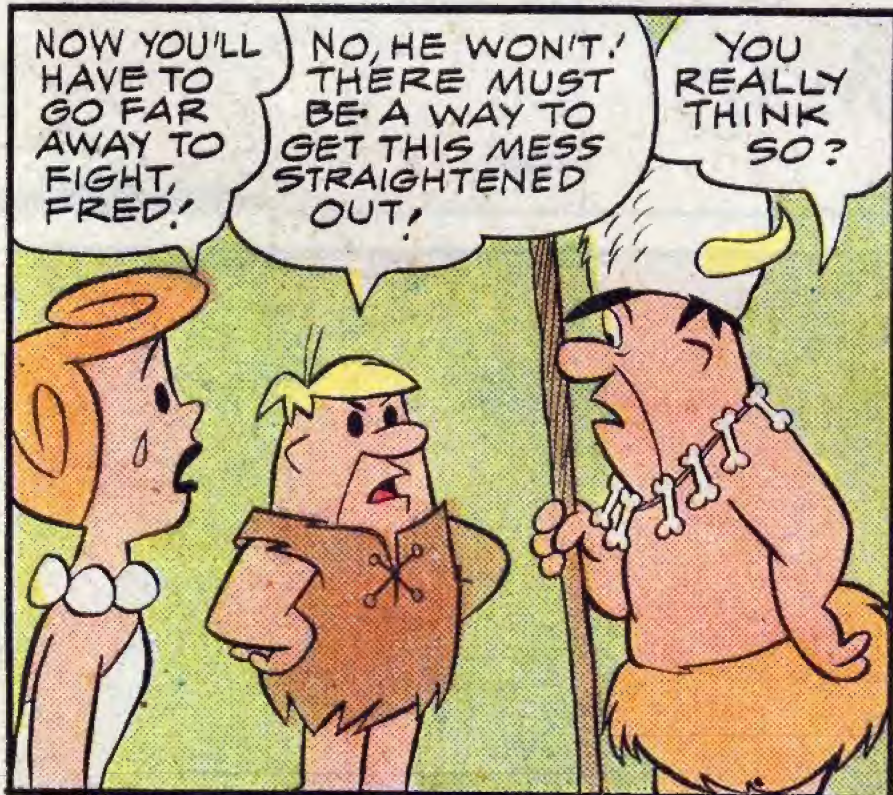
...A BARBARIAN SOLDIER??



NOW YOU'LL HAVE TO GO FAR AWAY TO FIGHT, FRED!

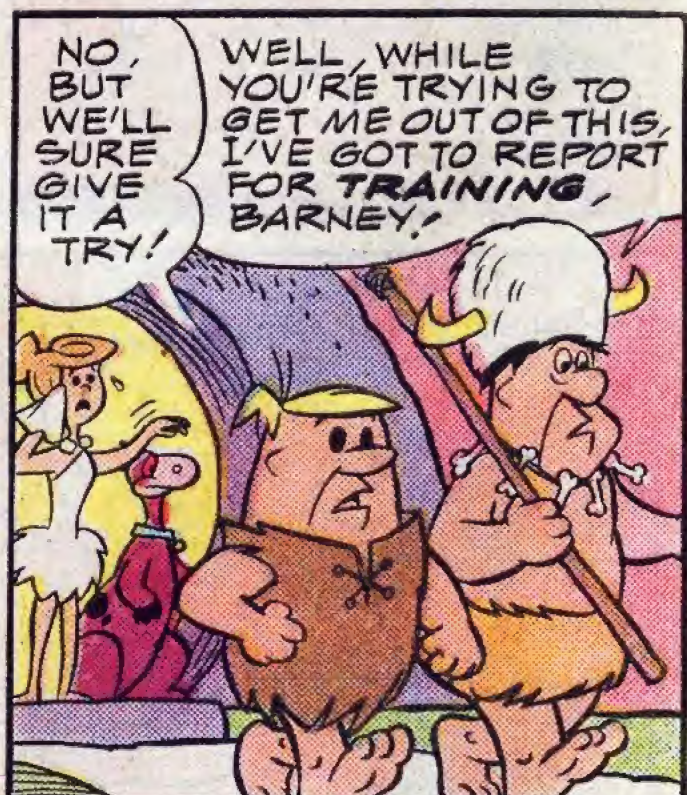
NO, HE WON'T! THERE MUST BE A WAY TO GET THIS MESS STRAIGHTENED OUT!

YOU REALLY THINK SO?



NO, BUT WE'LL SURE GIVE IT A TRY!

WELL, WHILE YOU'RE TRYING TO GET ME OUT OF THIS, I'VE GOT TO REPORT FOR TRAINING, BARNEY!



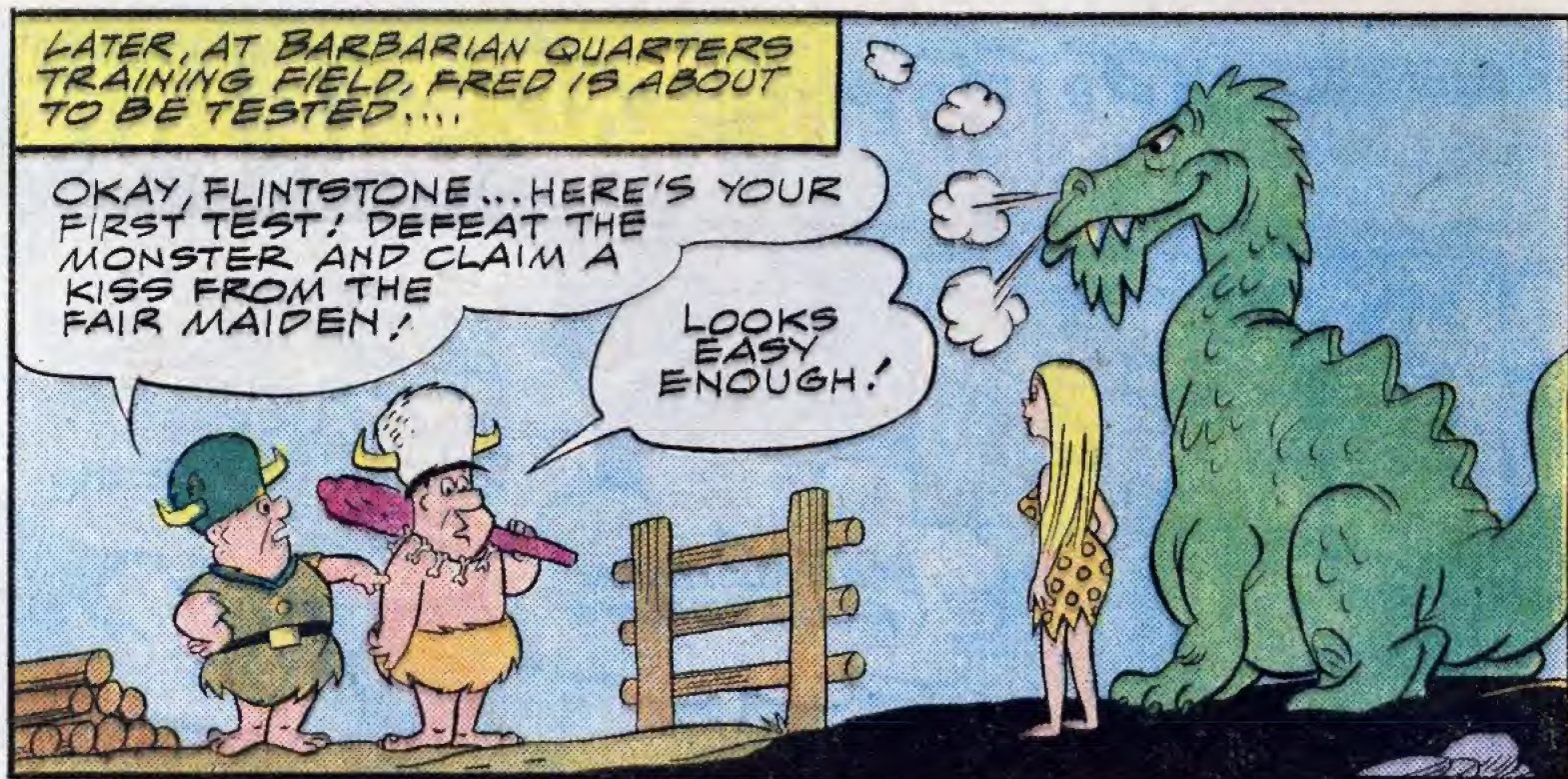
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LATER, AT BARBARIAN QUARTERS TRAINING FIELD, FRED IS ABOUT TO BE TESTED....

OKAY, FLINTSTONE...HERE'S YOUR FIRST TEST! DEFEAT THE MONSTER AND CLAIM A KISS FROM THE FAIR MAIDEN!

LOOKS EASY ENOUGH!



YABBA DABBA DOO!

NOT MUCH OF A WARRIOR'S BATTLE CRY, I MUST SAY!



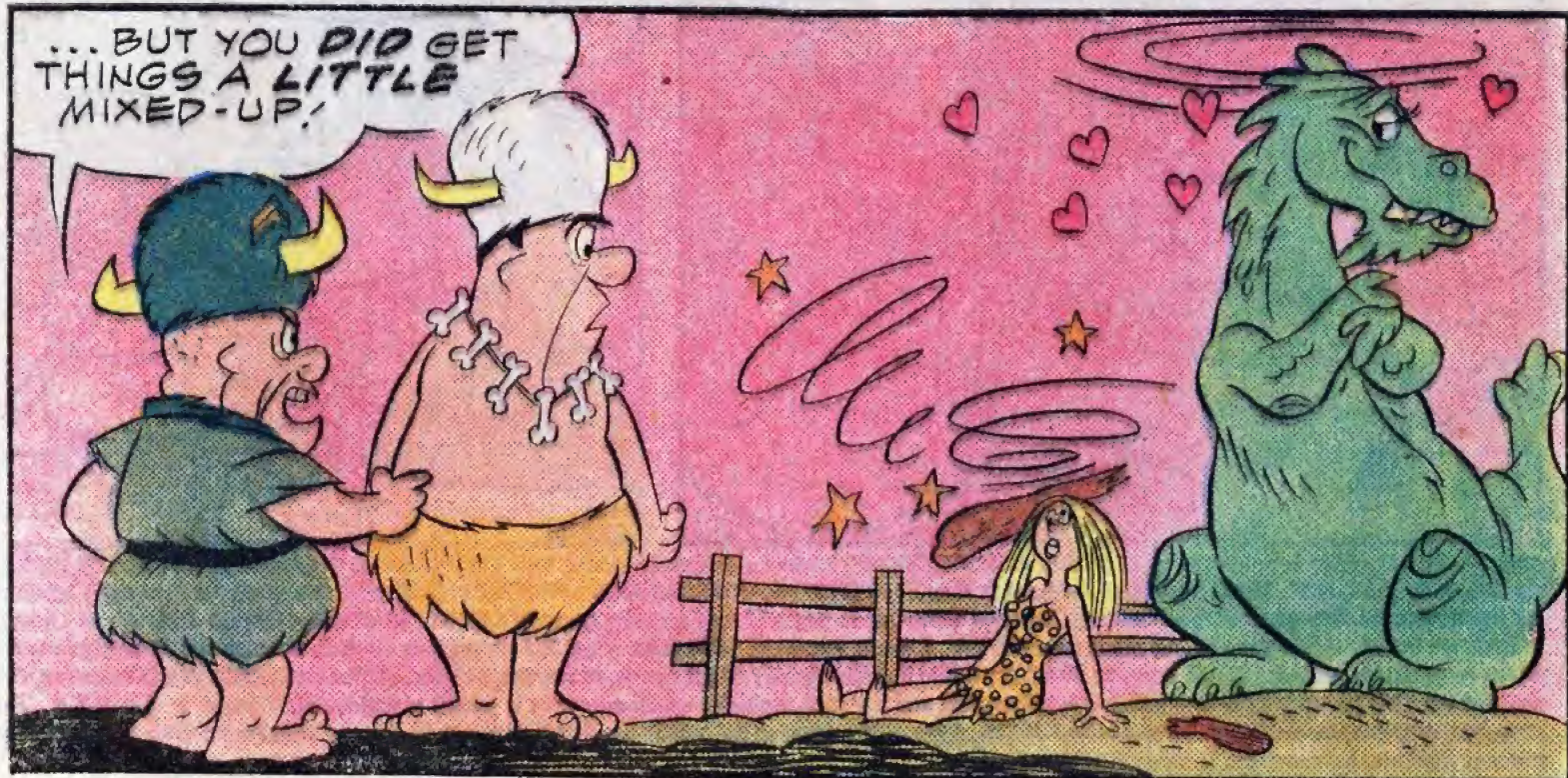
★ WHAM
★ POW!!
SLAM! ★
OOF!
♥ ♥
SMOOCH!
♥

WELL, HOW DID I DO?

NOT BAD...



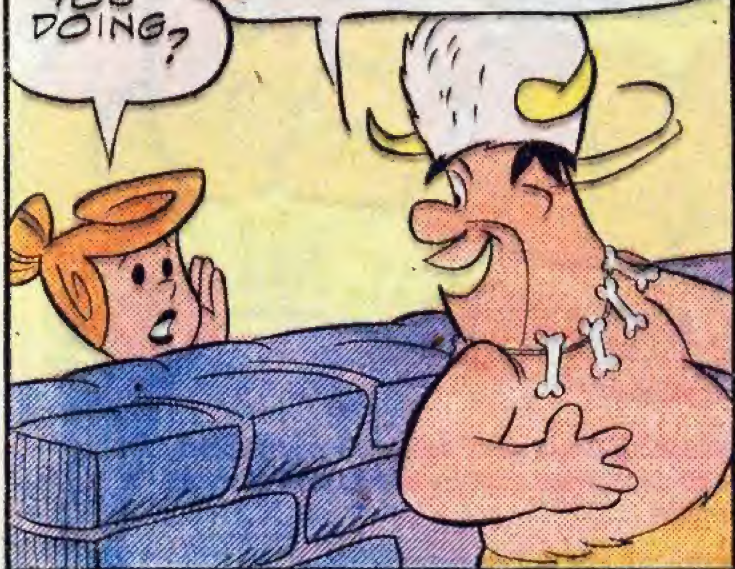
...BUT YOU DID GET THINGS A LITTLE MIXED-UP!



LATER...

FRED!
HOW
ARE
YOU
DOING?

WILMA, AM I EVER
GLAD TO SEE YOU!
I'VE BEEN HERE OVER
AN HOUR AND THEY
HAVEN'T FED US YET!



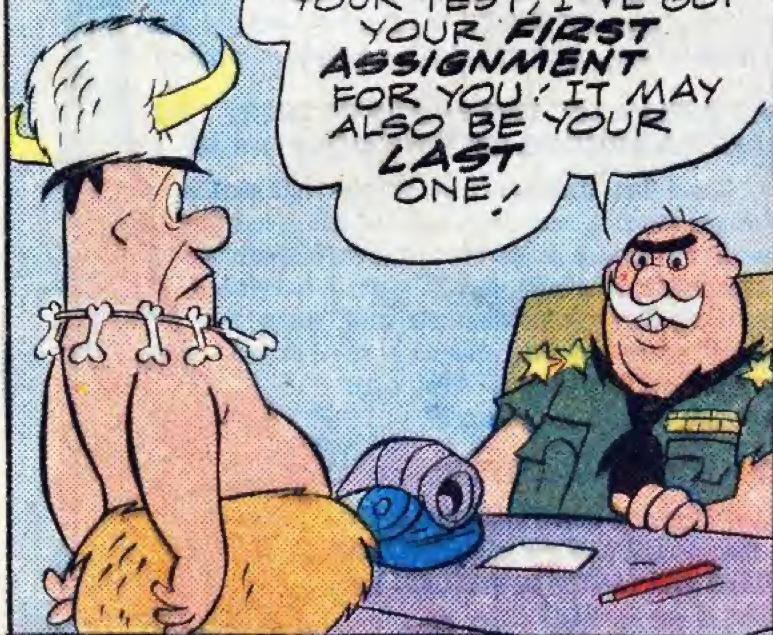
HERE! I BROUGHT YOU SOME
BRONTO-BURGERS! AND
BARNEY'S DOWNTOWN
TRYING TO GET
YOU OUT OF THE
BARBARIAN
CORPS!

MMMMMMM!
BRONTO-
BURGERS!



SHORTLY...

FLINTSTONE! NOW
THAT YOU'VE PASSED
YOUR TEST, I'VE GOT
YOUR **FIRST
ASSIGNMENT**
FOR YOU! IT MAY
ALSO BE YOUR
LAST
ONE!



THE **SCHIZOSAURUS** HAS
BEEN DESTROYING THE TOWN
OF PUMICE! I WANT YOU TO
DESTROY IT!



COULDN'T I
JUST GIVE IT
A **SEVERE
REPRIMAND?**

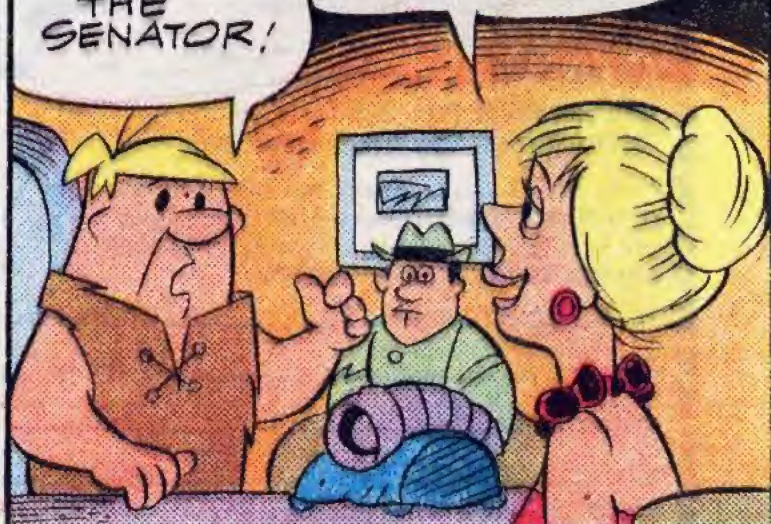
**GO! AND
DON'T COME
BACK
UNTIL
THAT
MONSTER
IS
DESTROYED!**

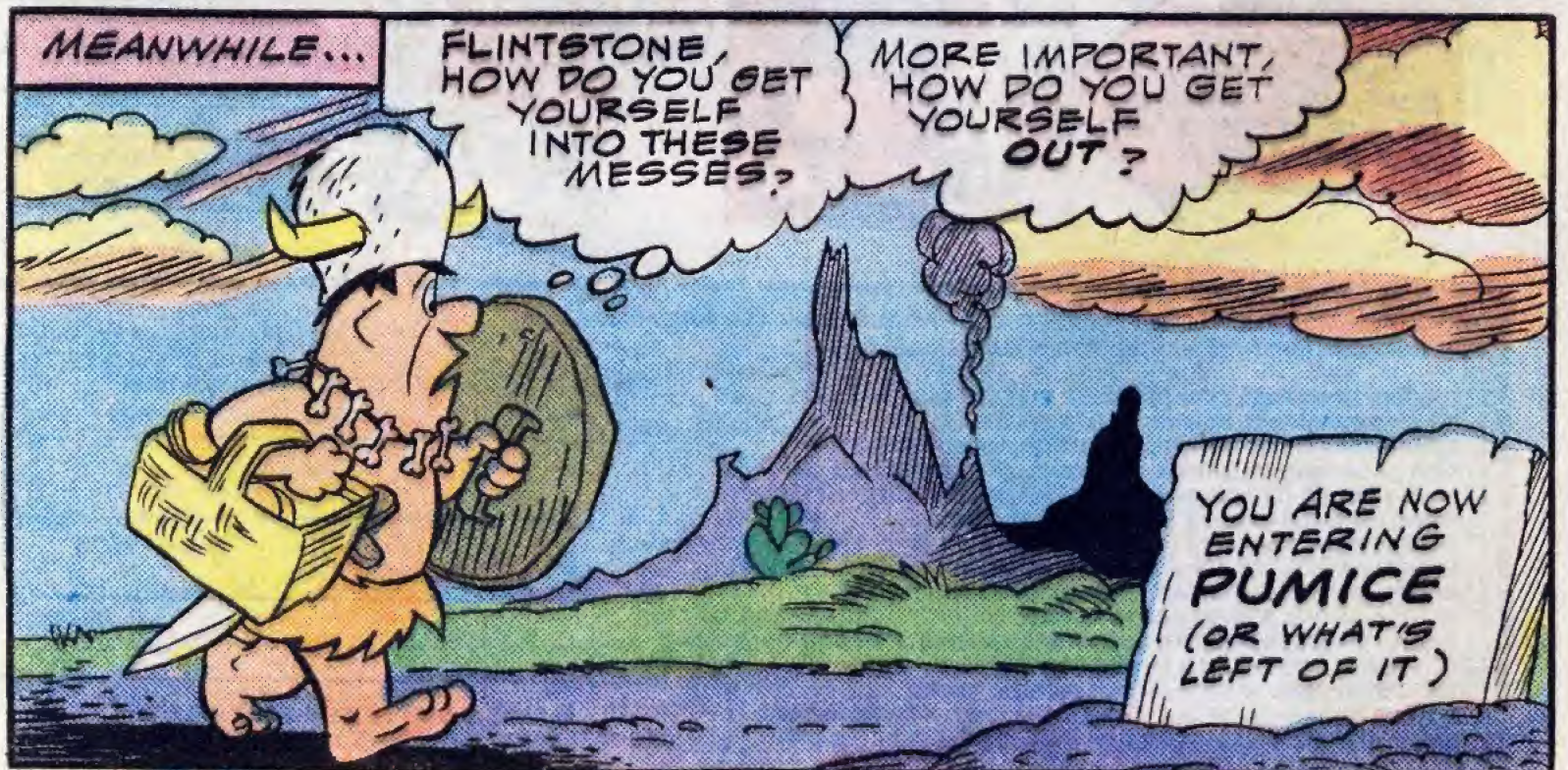
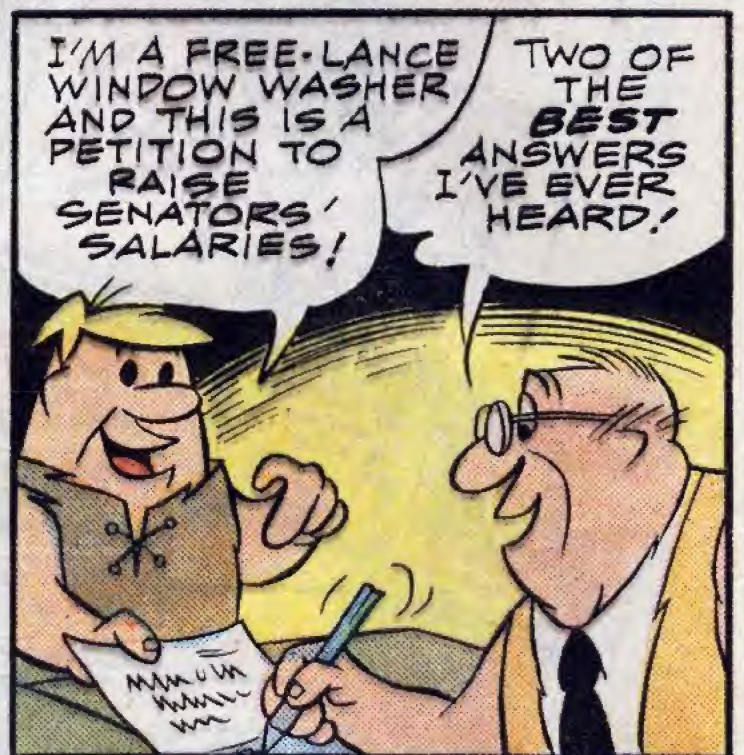
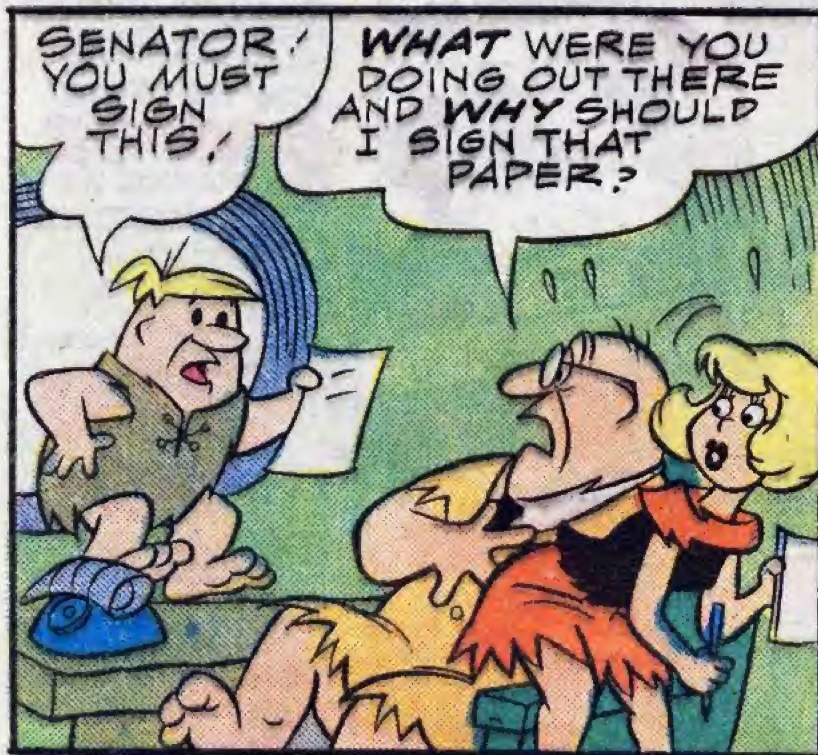
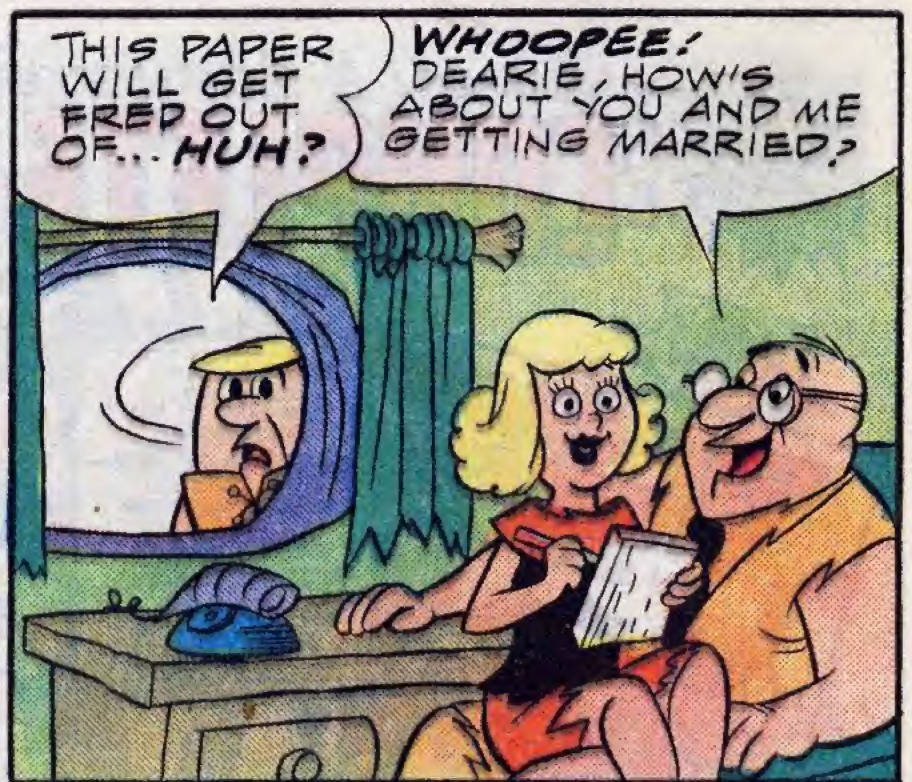


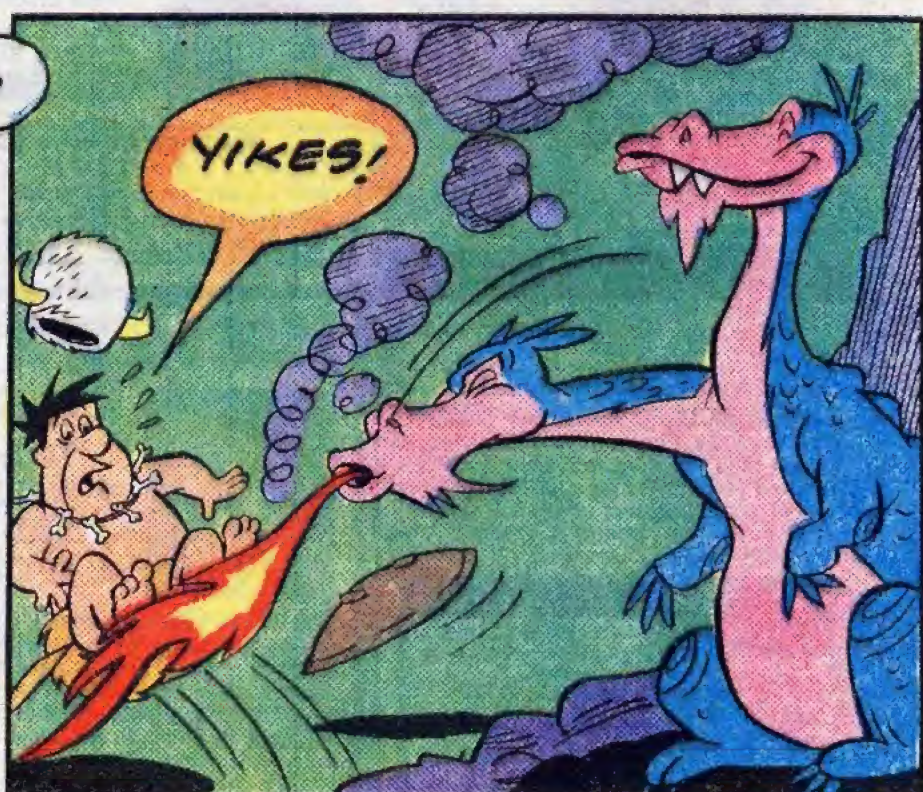
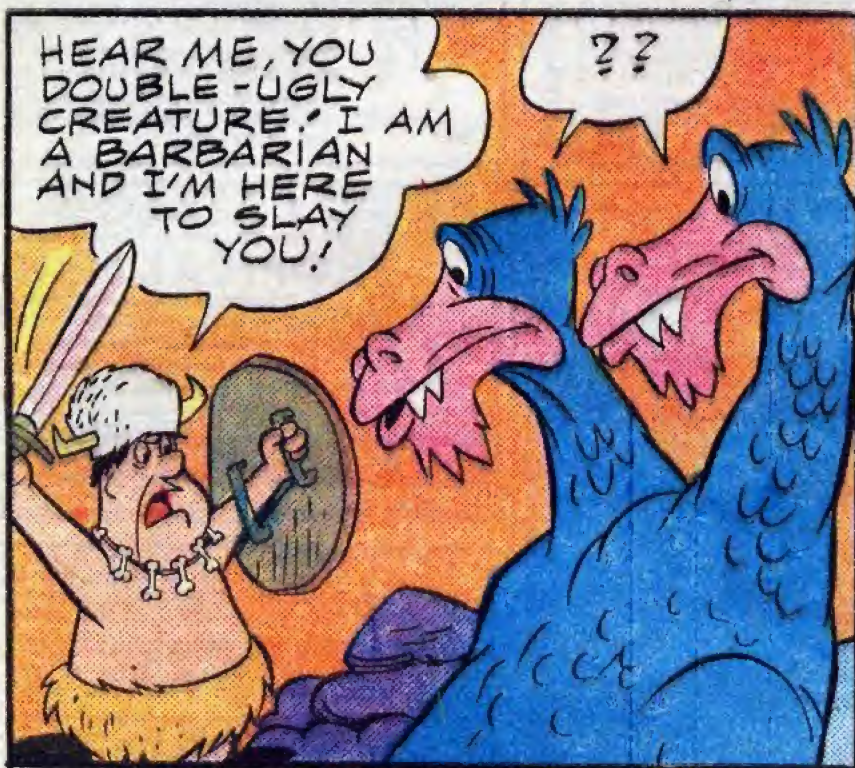
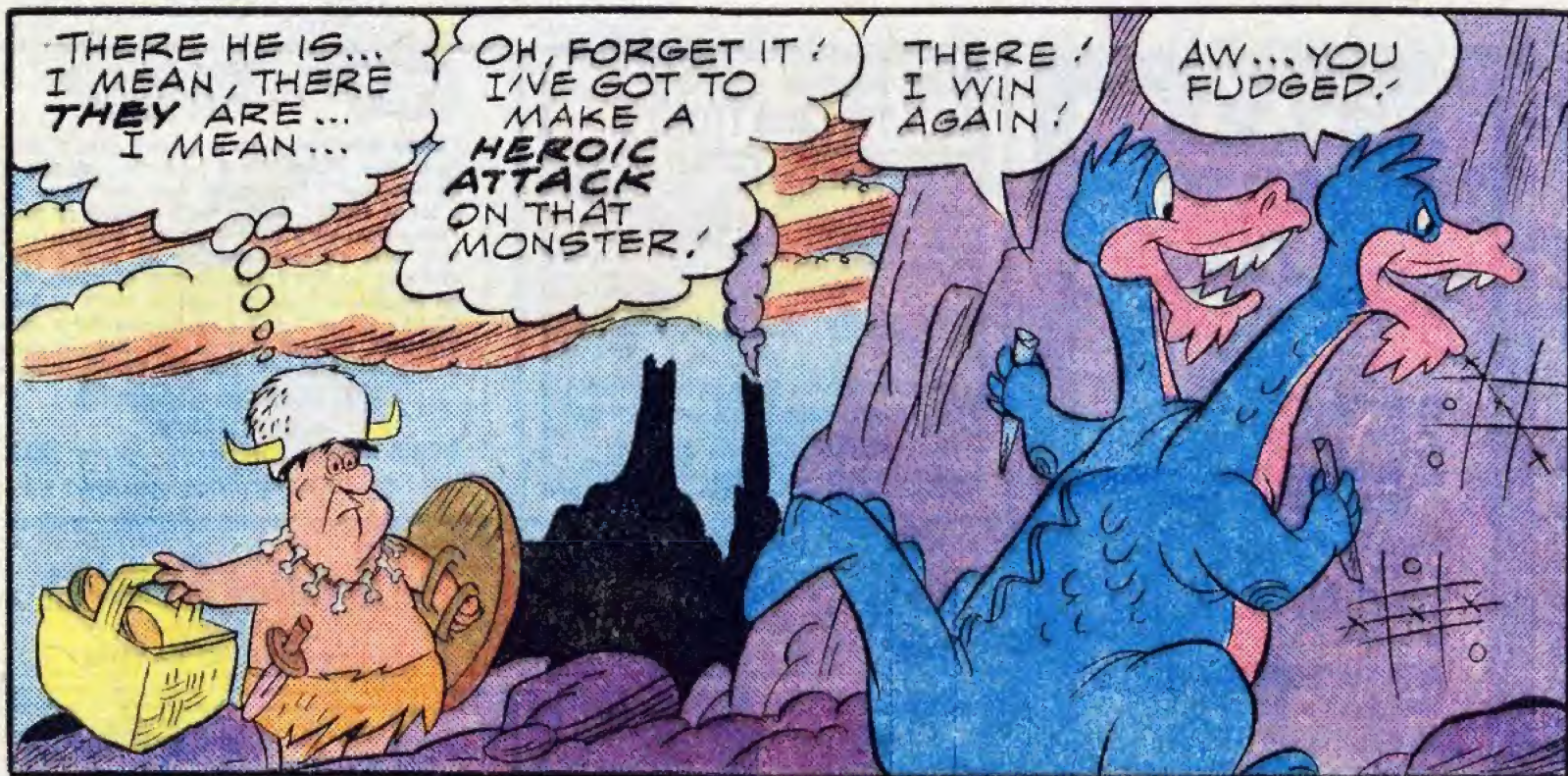
MEANWHILE...

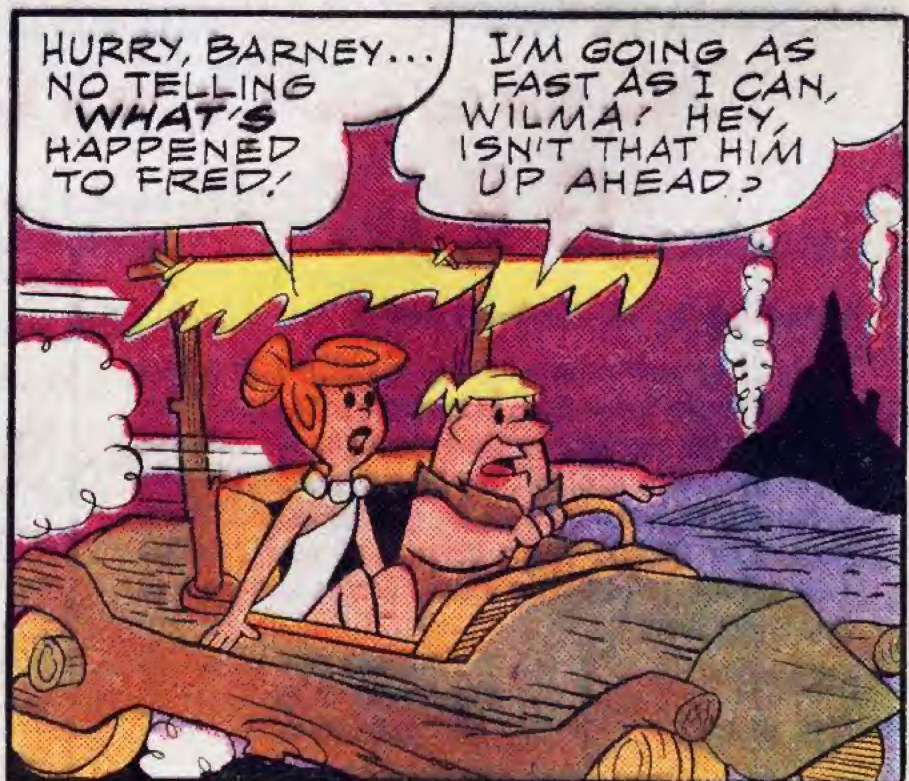
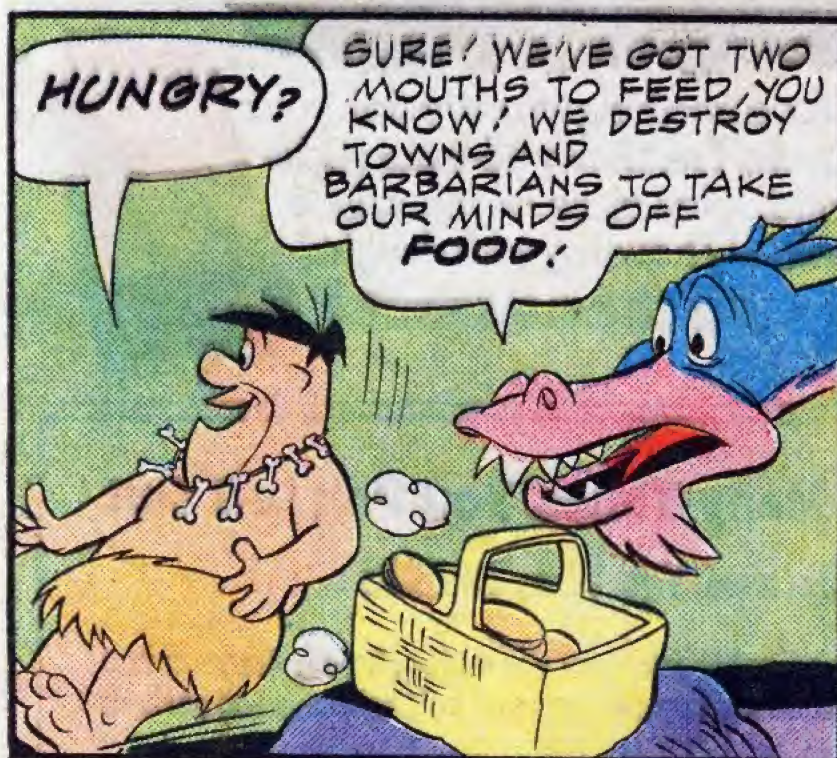
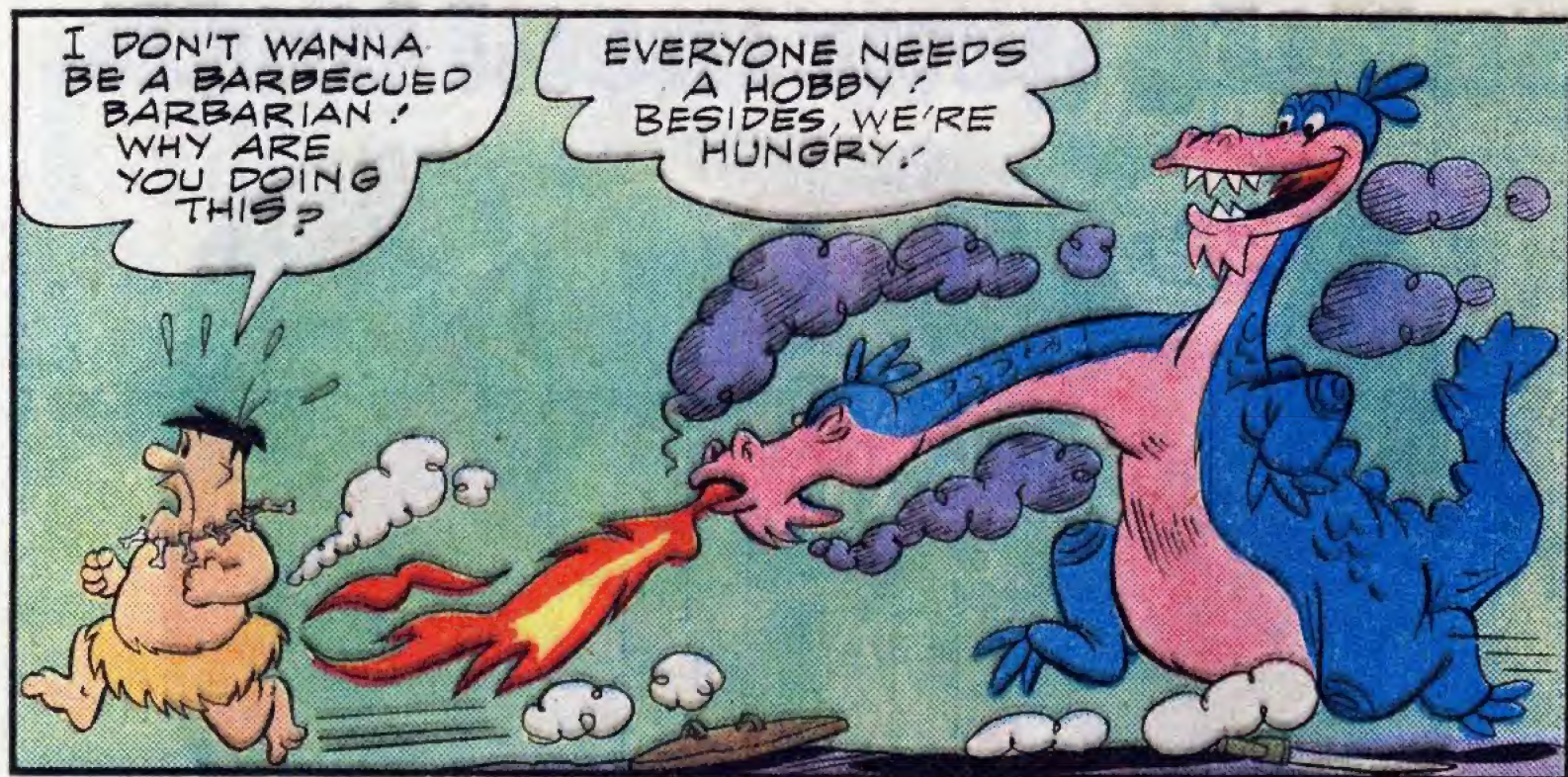
I'VE BEEN
WAITING
**FIVE
HOURS**
TO SEE
THE
SENATOR!

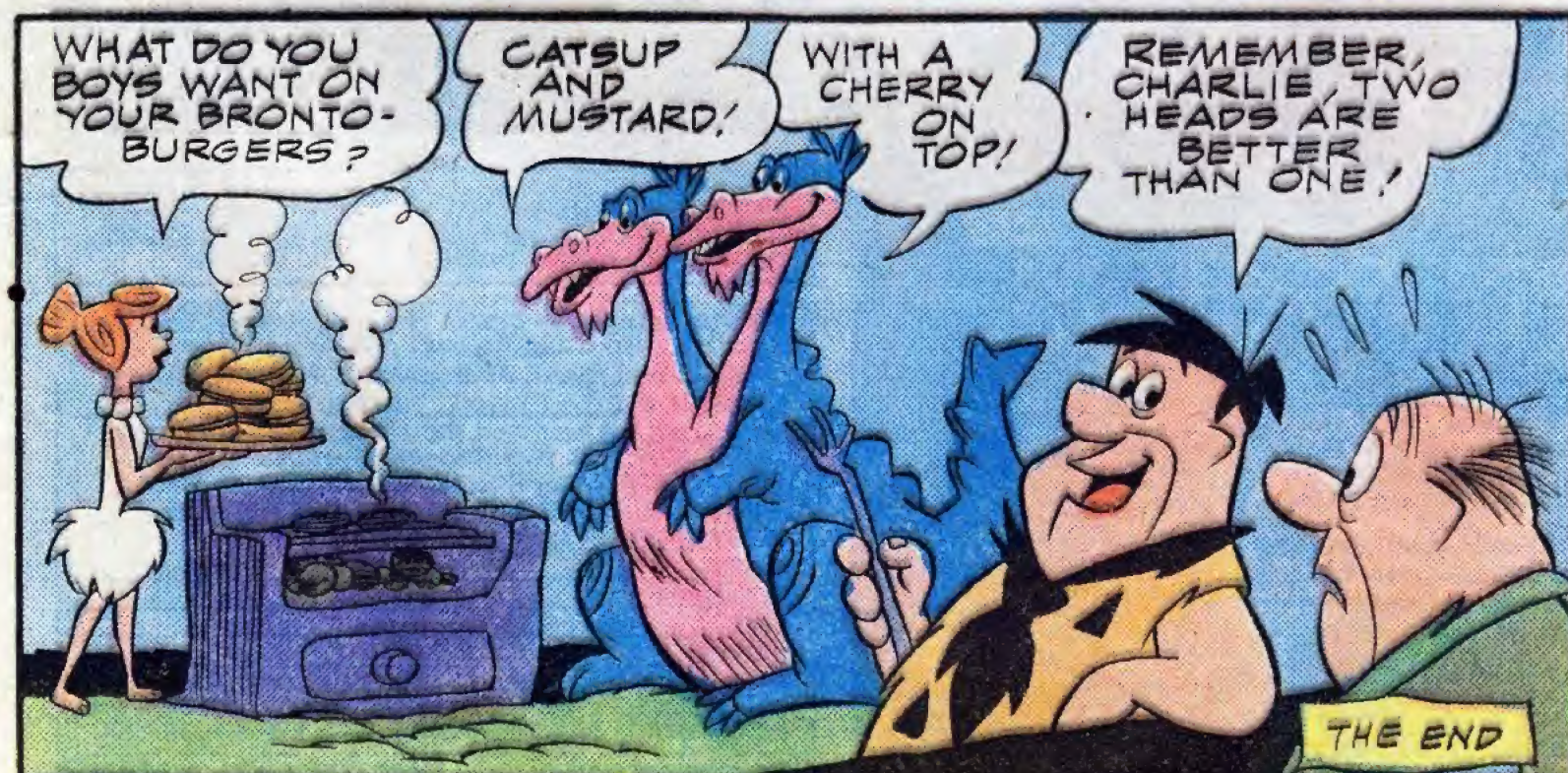
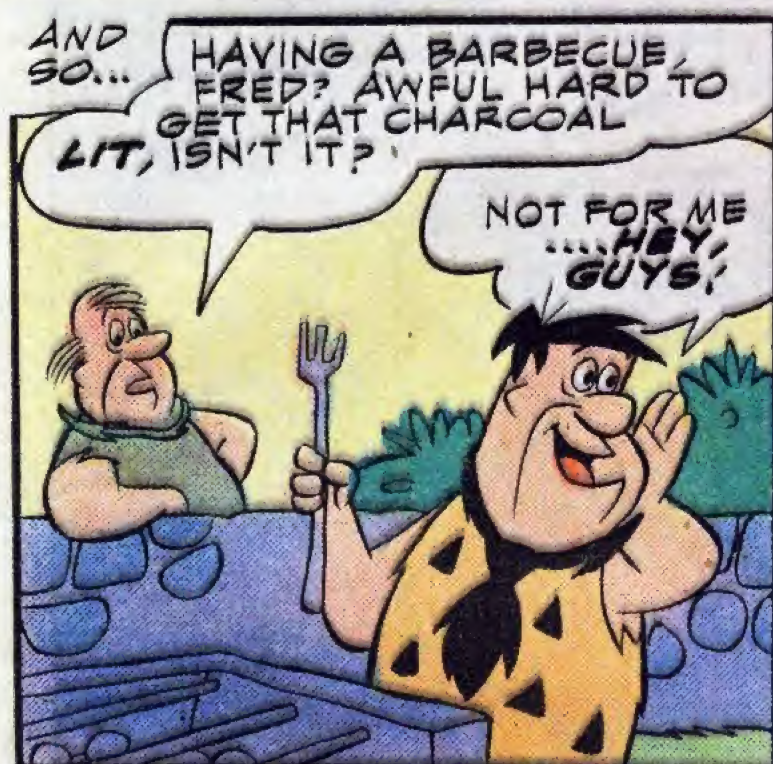
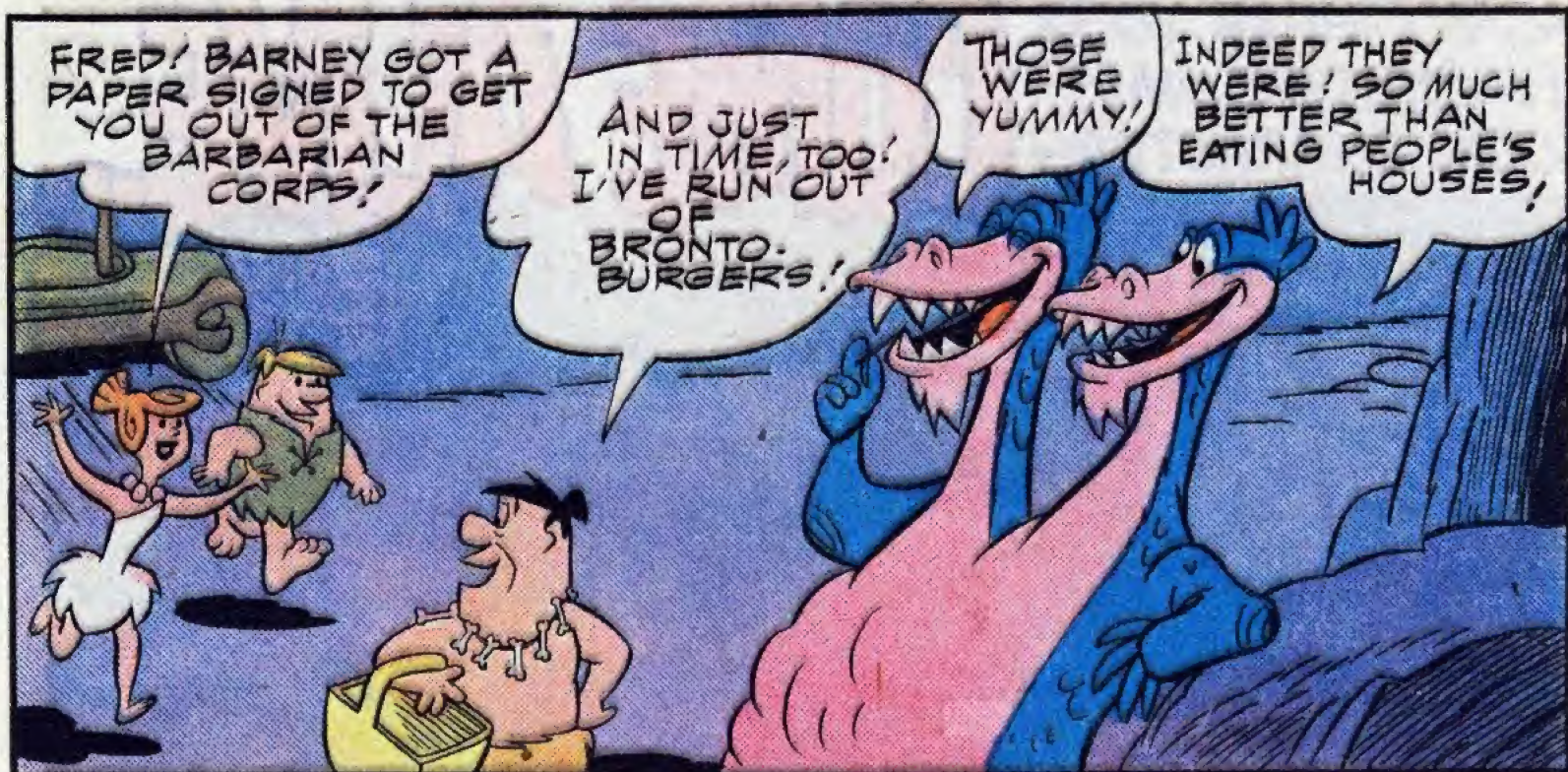
I'M SORRY!
SENATOR
TARBOTTOM
IS IN AN
IMPORTANT
CONFERENCE!



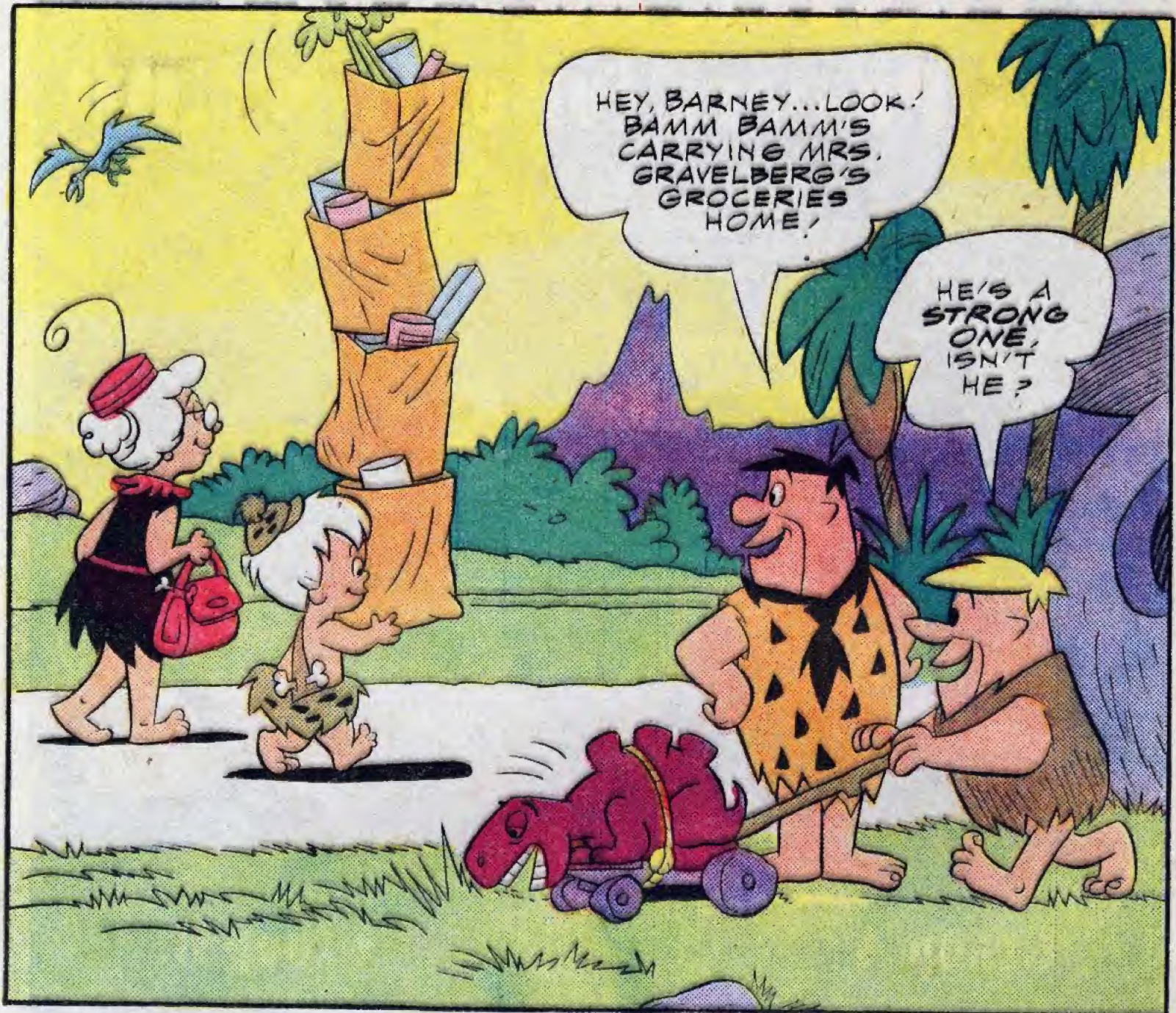


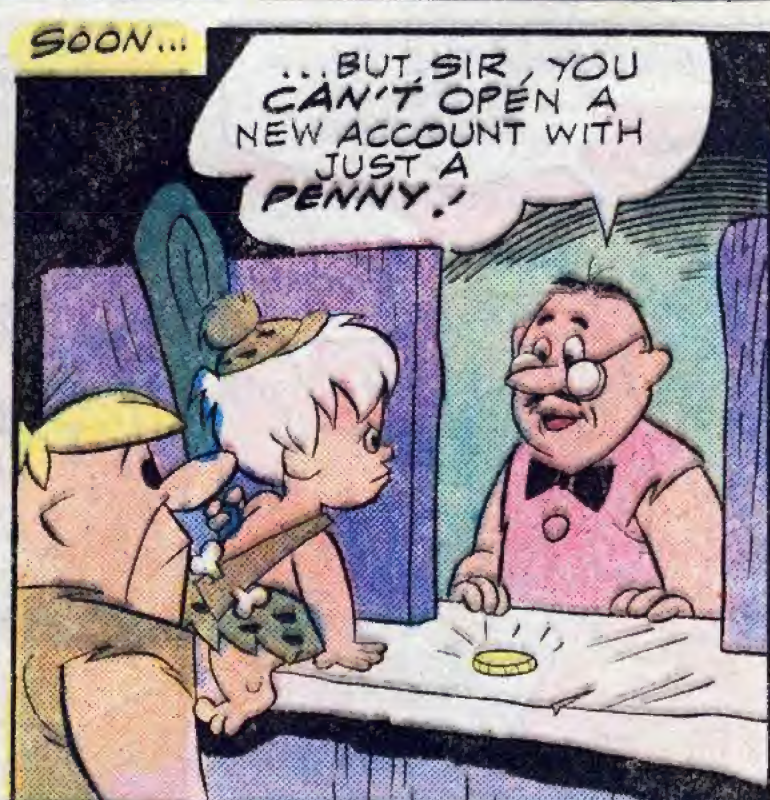
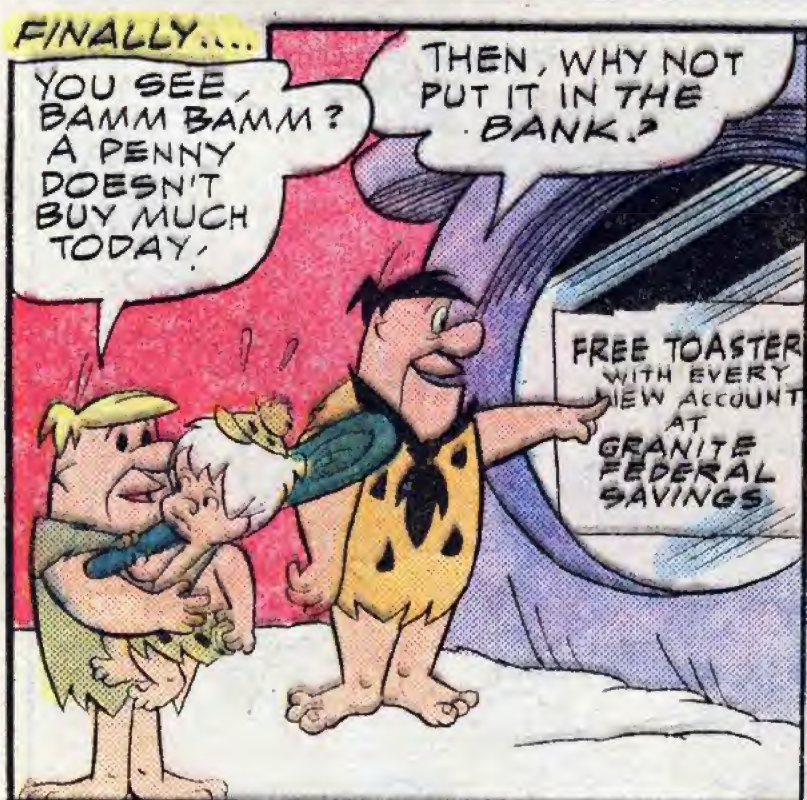
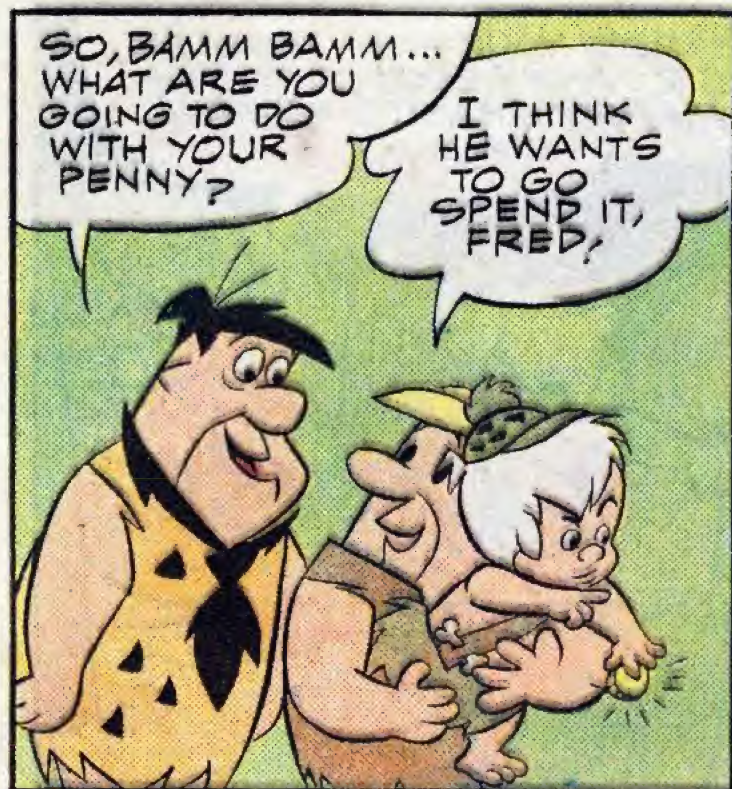


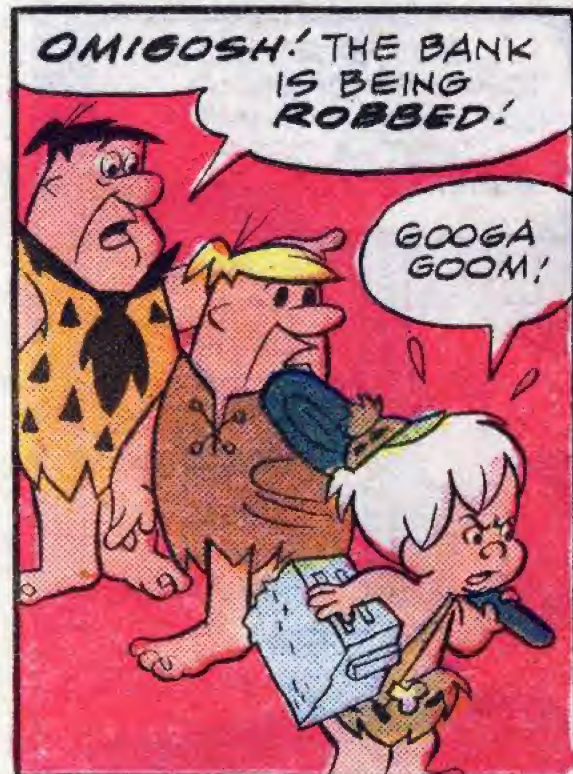
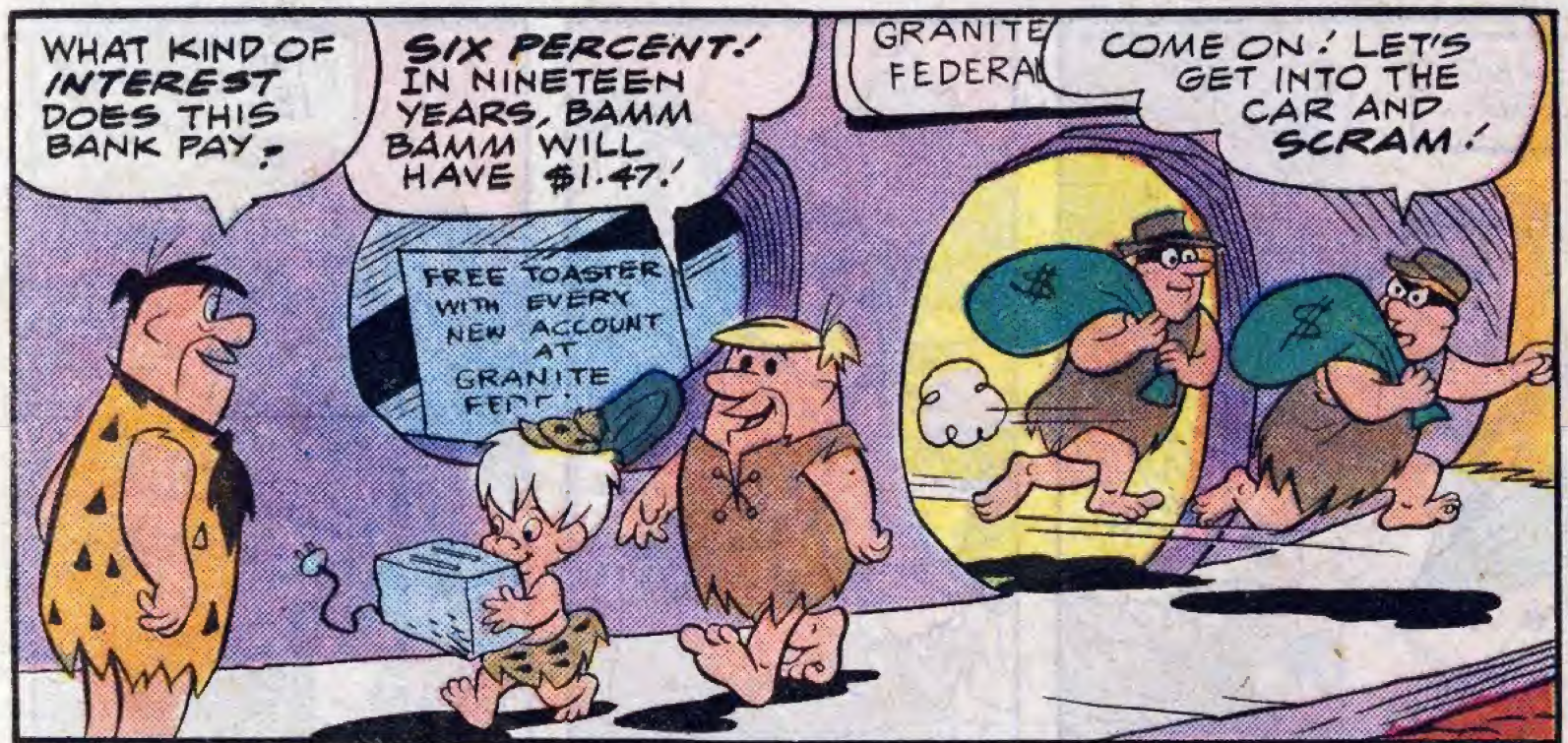
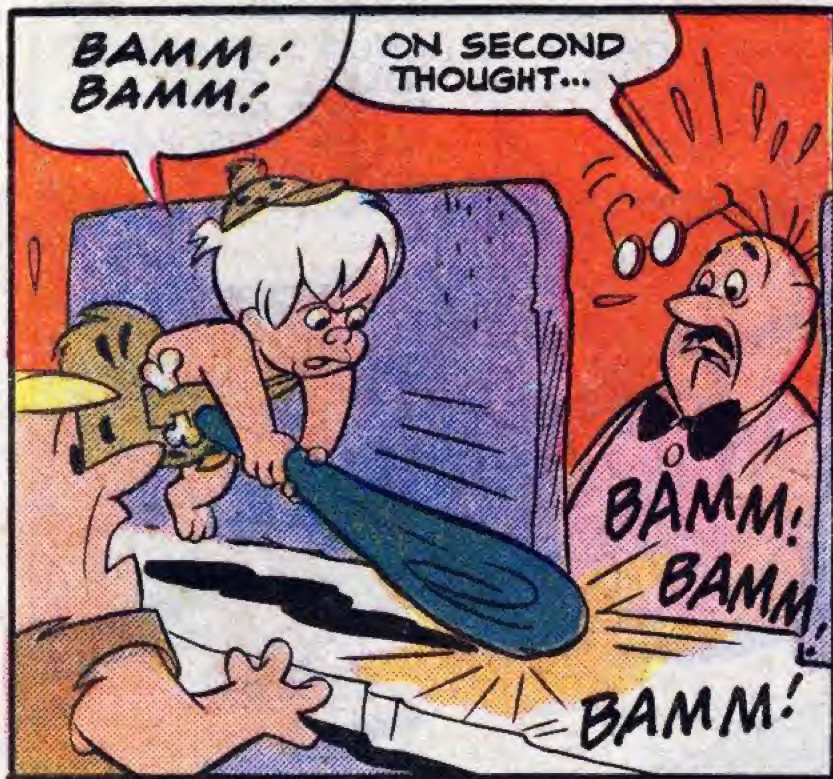


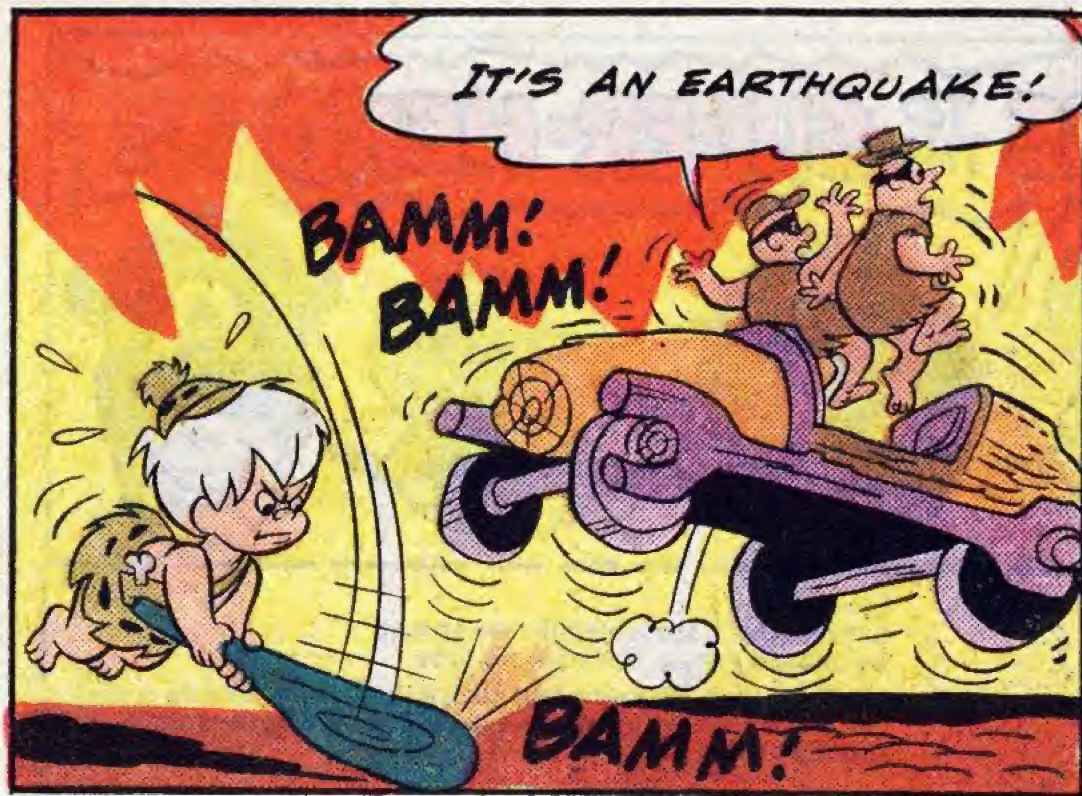


A PENNY SAVED









IT'S AN EARTHQUAKE!

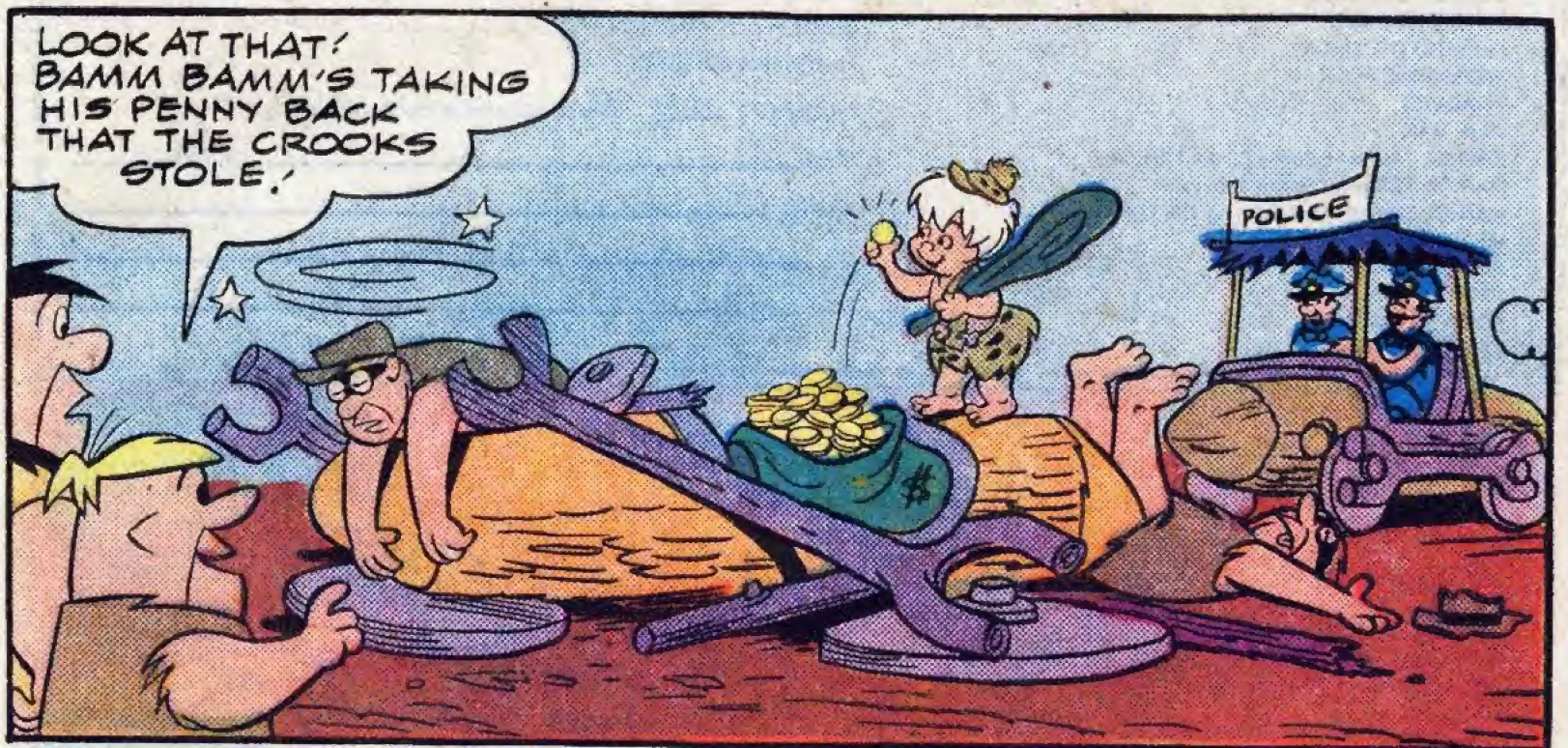
BAMM!
BAMM!

BAMM!



MURPHY! DO YOU
SEE WHAT
I SEE?

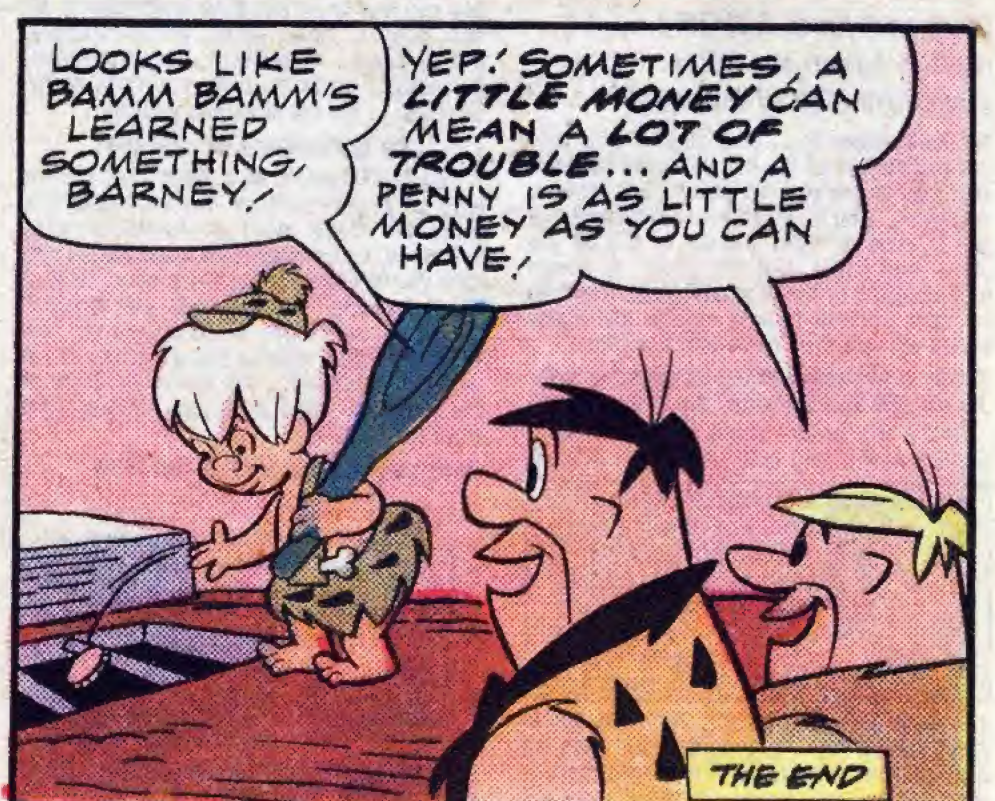
AMAZING!



LOOK AT THAT!
BAMM BAMM'S TAKING
HIS PENNY BACK
THAT THE CROOKS
STOLE!



WHAT'S HE GOING TO DO
WITH THE PENNY?



LOOKS LIKE
BAMM BAMM'S
LEARNED
SOMETHING,
BARNEY!

YEP! SOMETIMES, A
LITTLE MONEY CAN
MEAN A LOT OF
TROUBLE... AND A
PENNY IS AS LITTLE
MONEY AS YOU CAN
HAVE!

THE END

THE FUNTASTIC WORLD OF HANNA-BARBERA THE ART OF ANIMATION

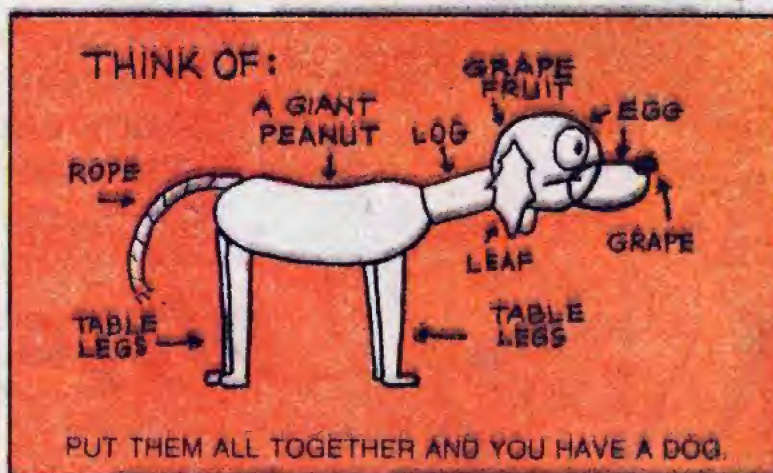
The Hanna-Barbera Studio is located in the San Fernando Valley just over the hill from Hollywood, and is the creative center of THE FUNTASTIC WORLD. It is here that the basic art is created that finally becomes an animated film, costumed character, comic book, coloring book and literally hundreds of other merchandising products. The visual beginning is the actual drawing of the animated cartoon characters.

The animators are artists who understand how to draw the human figure as well as animals, machines and great varieties of objects. Most people learn to draw by drawing, and they draw because it is something they like to do. Almost everyone can learn to draw if they really want to spend the time practicing. If you can write, you can draw; it is a matter of training the pencil to write pictures instead of words. You put circles, curved lines, straight lines and bent lines together in a pattern that form the letters of the alphabet. Because we write words a lot, it seems natural and easy to do, but it is the result of careful learning and practice. Drawing cartoons demands the same kind of practice.



If we study the animated drawing we see that it has certain basic patterns. These patterns are combinations of circles and lines as used in writing. They combine to become heads, bodies, arms and legs. After learning first how to use these shapes and sizes in simple forms, an artist then begins to learn the more complex uses of circles and lines in combinations to make other familiar designs.

A dog is a good animal on which to practice model designing. The largest part is the body. If we think of a dog's body as having a giant peanut shape (or squashed circle) we can start our model. Legs can be attached like straight heavy sticks, like table legs. Picture the tail as a short piece of rope, and the neck as a short log. The head is a grapefruit ball and the snout is the shape of an egg. Ears might be thought of as leaves hanging from the head. Eyes are egg-shaped circles with a dot inside. The nose is a grape on the end of the snout. Put them all together in the proper position and we have a simple model of a dog.



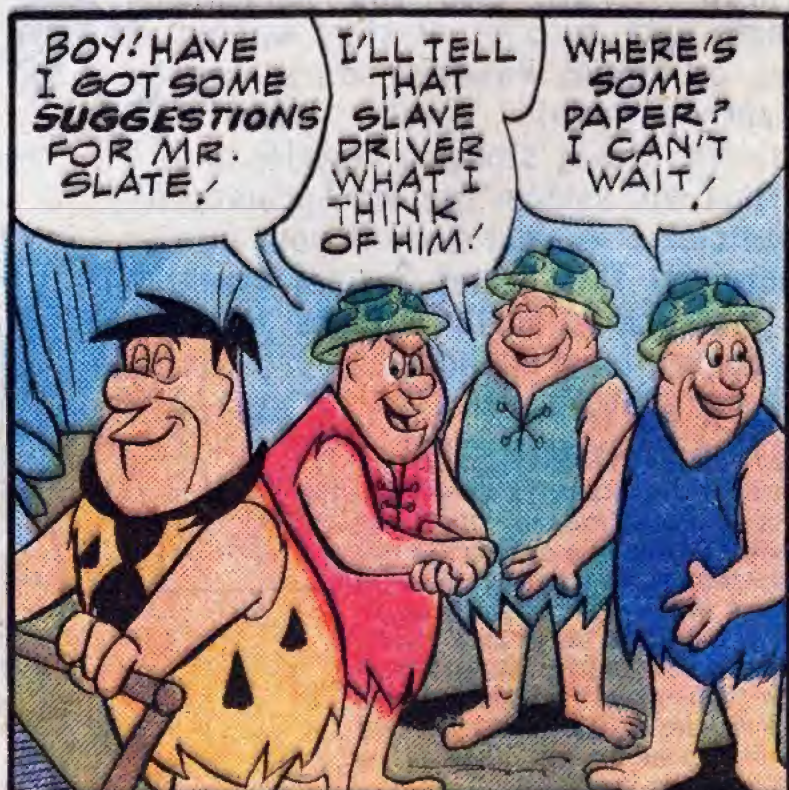
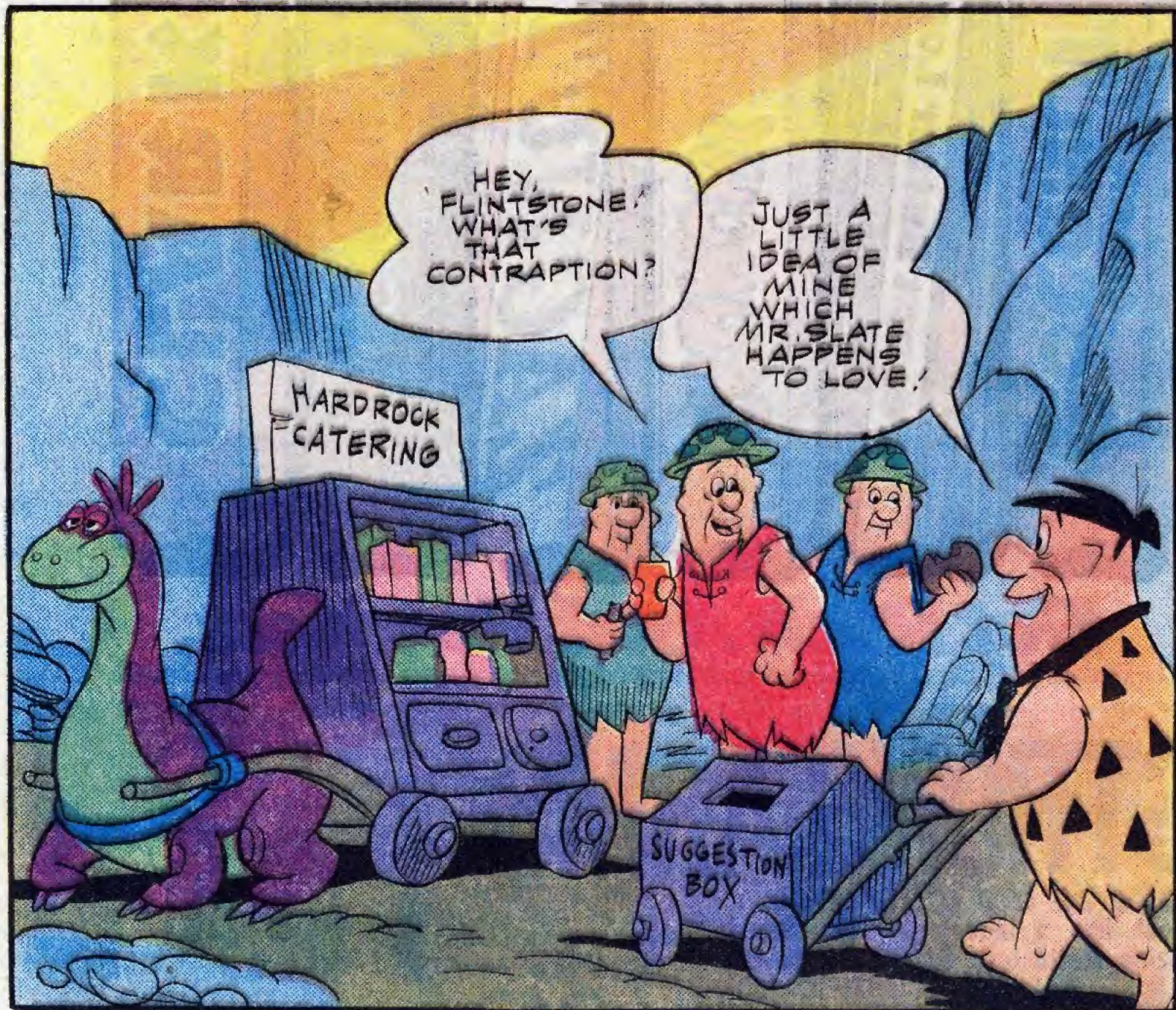
All forms of drawing can be approached in the same manner. That is, using known shapes and rearranging them in new ways to create new characters or things. This method of understanding drawing is the system used in designing animated cartoon characters. Since many artists must learn to draw the various cartoon animals and people, it is important that the basic design may be described in easy-to-follow instructions.

Animation must move characters as a mass, so that the overall concept of a shape can be easily controlled. A tall skinny character might be thought of as a banana body. A short fat one could be pear-shaped.

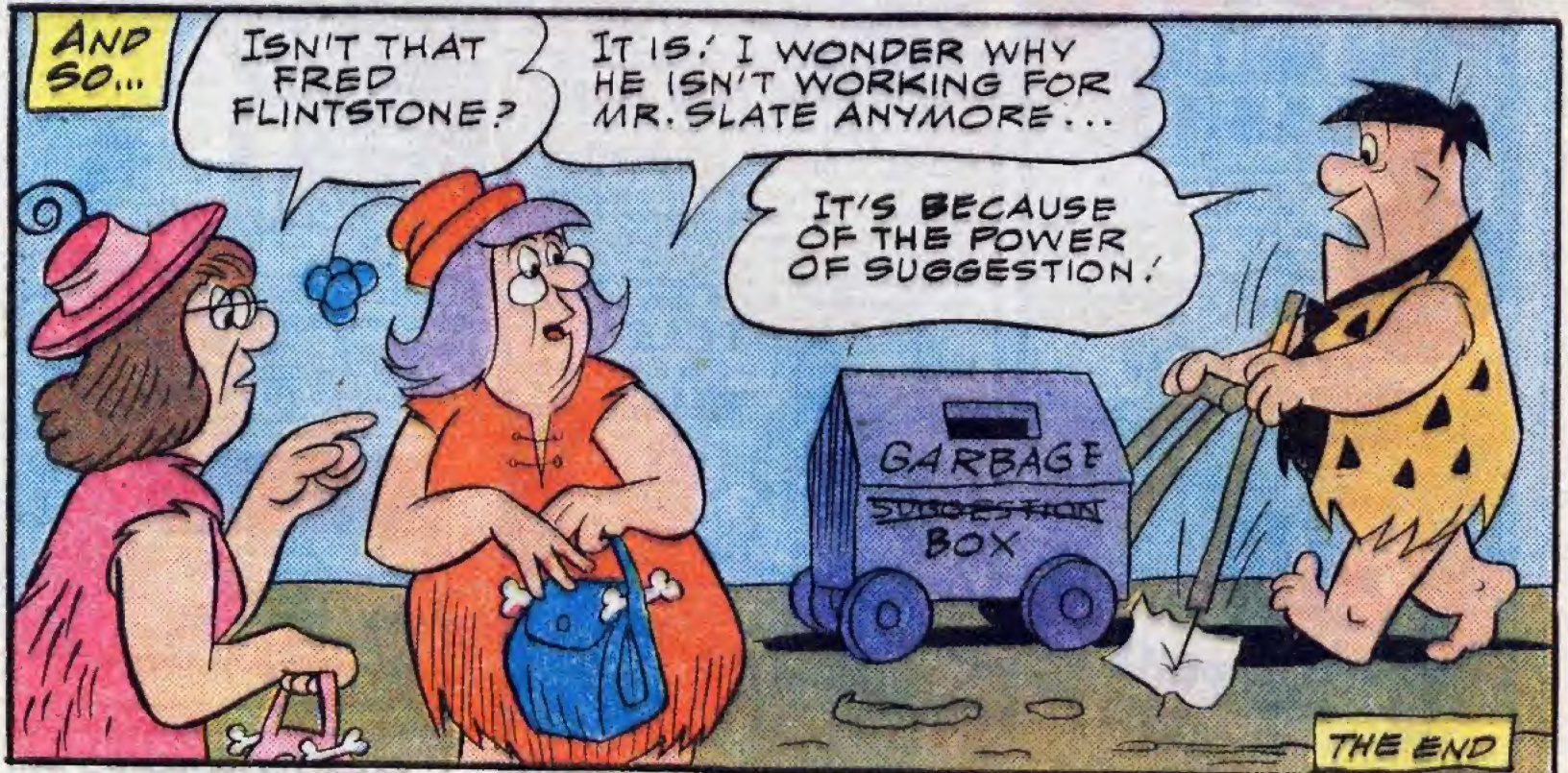
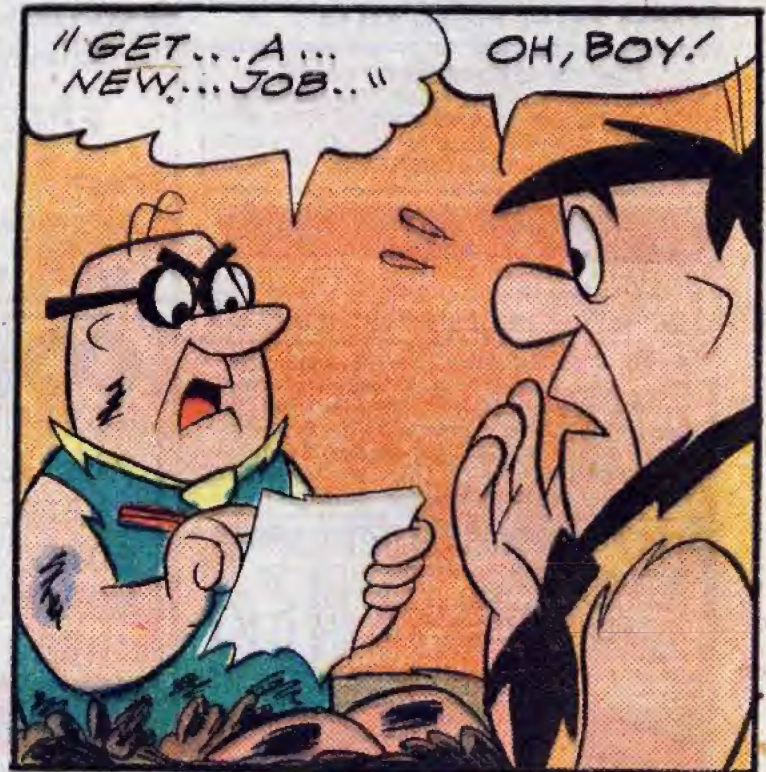
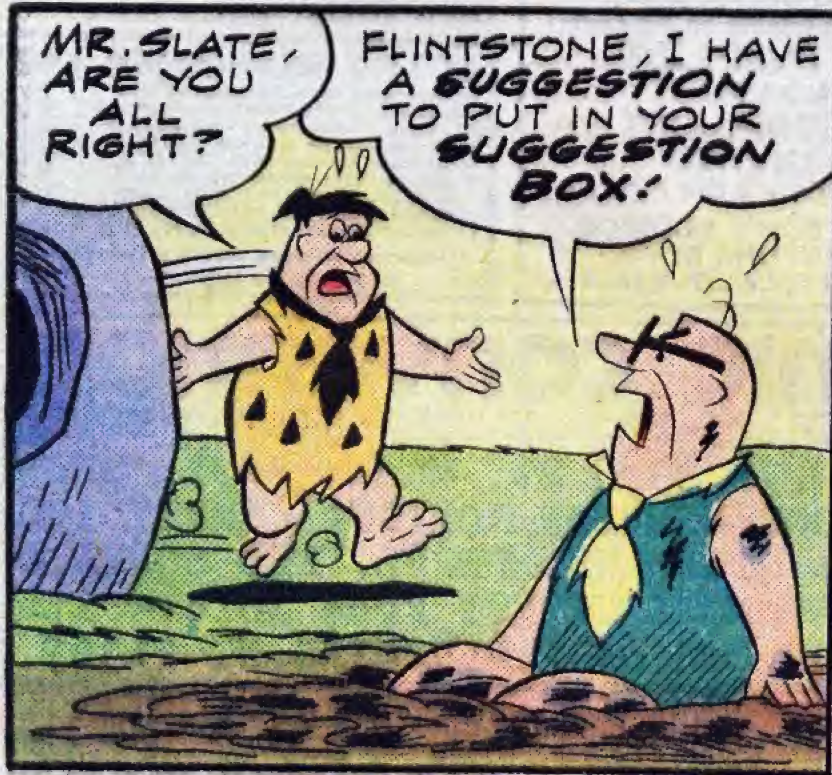
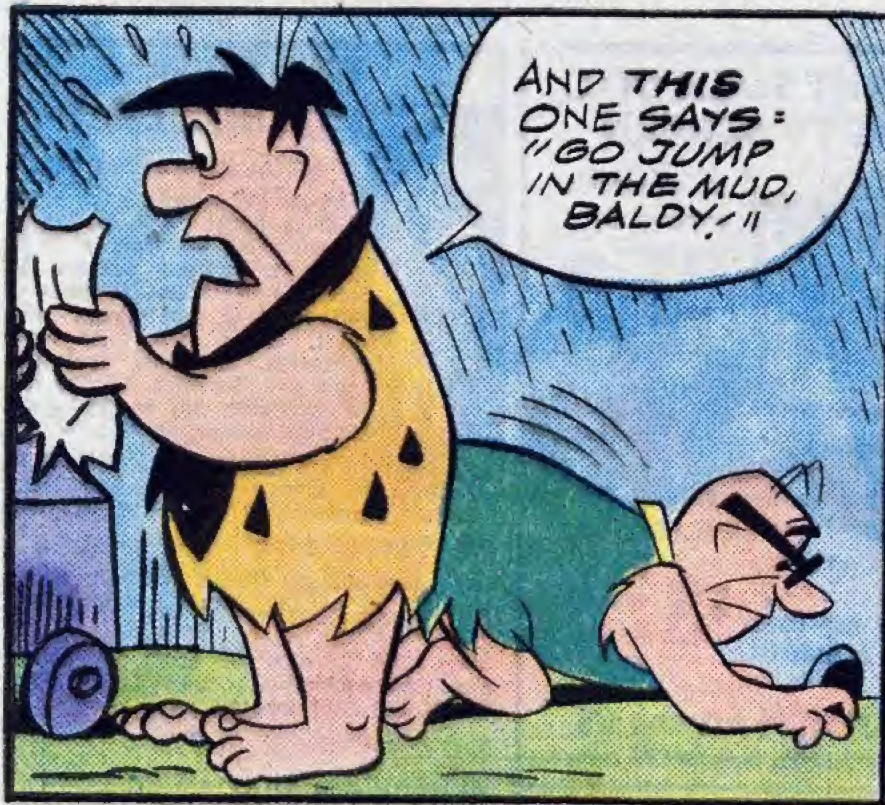
Animation artists make up their own visual concepts of the characters they are drawing. They do not think of their cartoon character as a lot of little lines joined together, but rather as a flexible mass that can be moved about on the drawing paper. Once the rough drawings are all spaced and set in place, the final detail of all the other parts are attached in their proper places.



Like writing, animation cartooning does not come easy. It comes from the interest and desire to practice this art just like any other skill. The Hanna-Barbera FUNTASTIC WORLD of cartooning is created by hundreds of artists who have put in hours of practice and now work creatively at the art of animation.





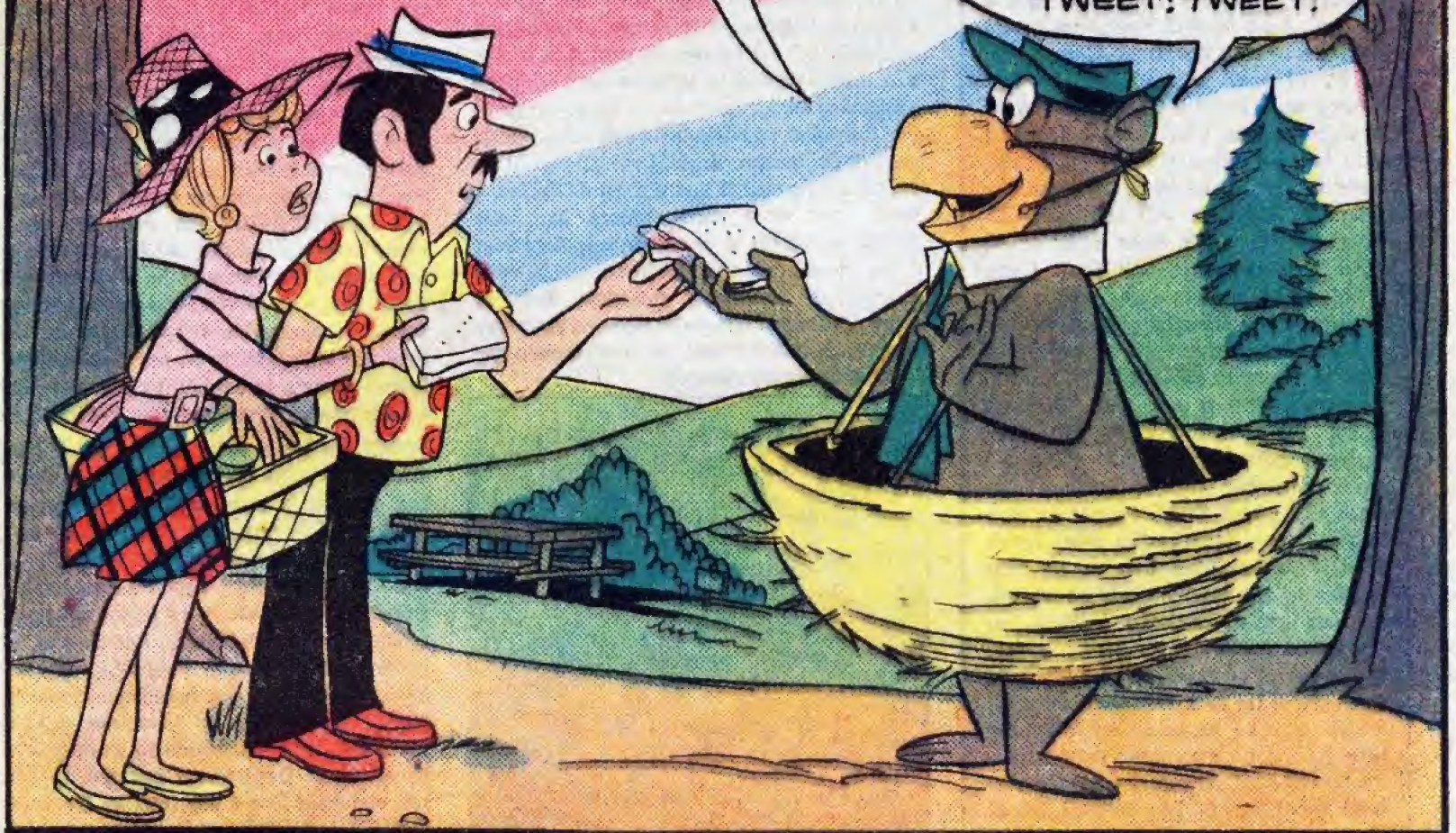


HANNA-BARBERA'S
YOGI BEAR

GO SOUTH, YOUNG BEAR

OH, THANK YOU, KIND
ONES, FOR SHARING
YOUR LUNCH WITH A
STARVING, MOTHERLESS
SPARROW!

REMEMBER —
YOU'RE NOT ALLOWED
TO FEED THE BEARS
IN JELLYSTONE PARK,
BUT YOU CAN FEED
US SPARROWS!
TWEET! TWEET!



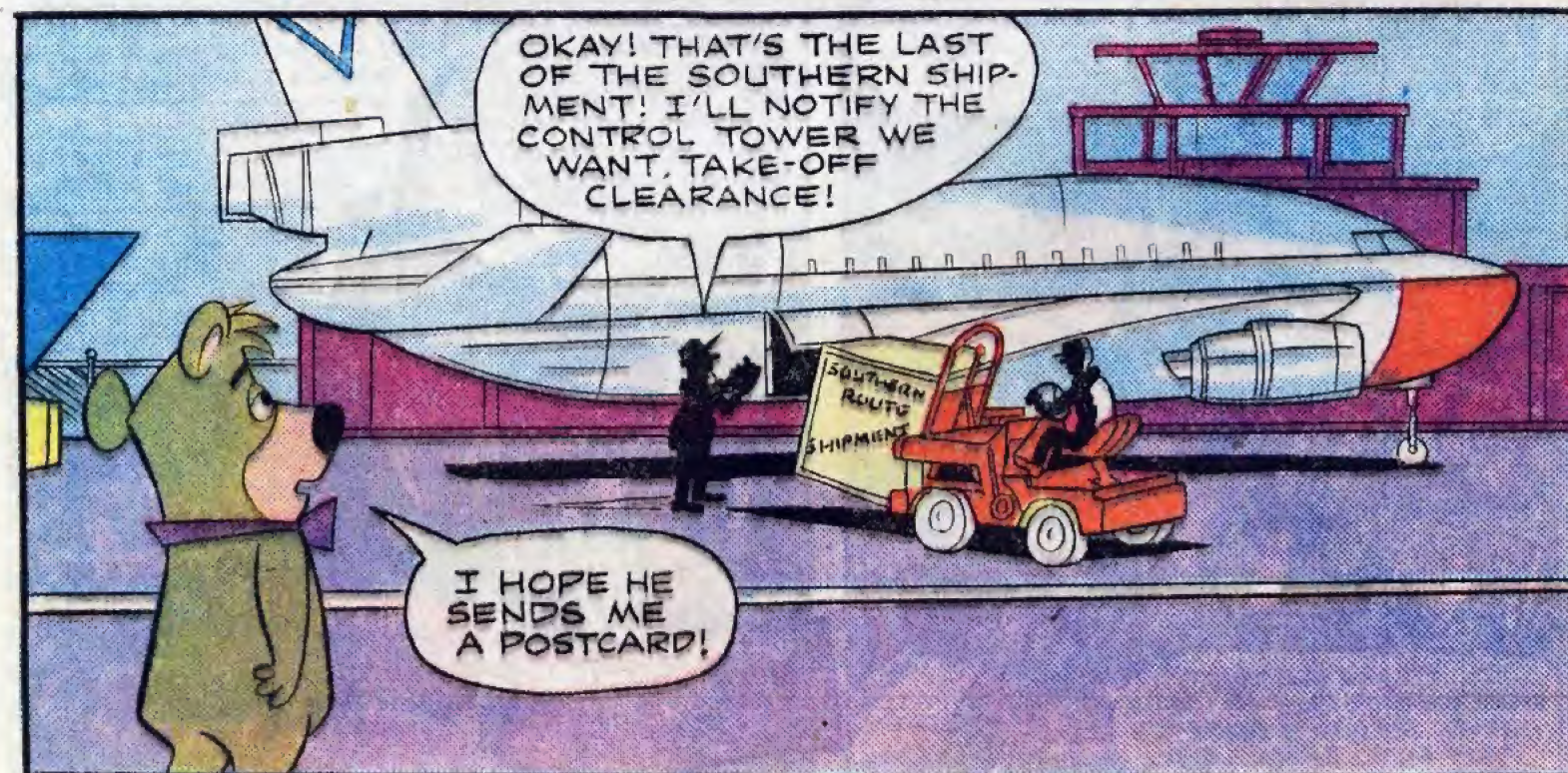
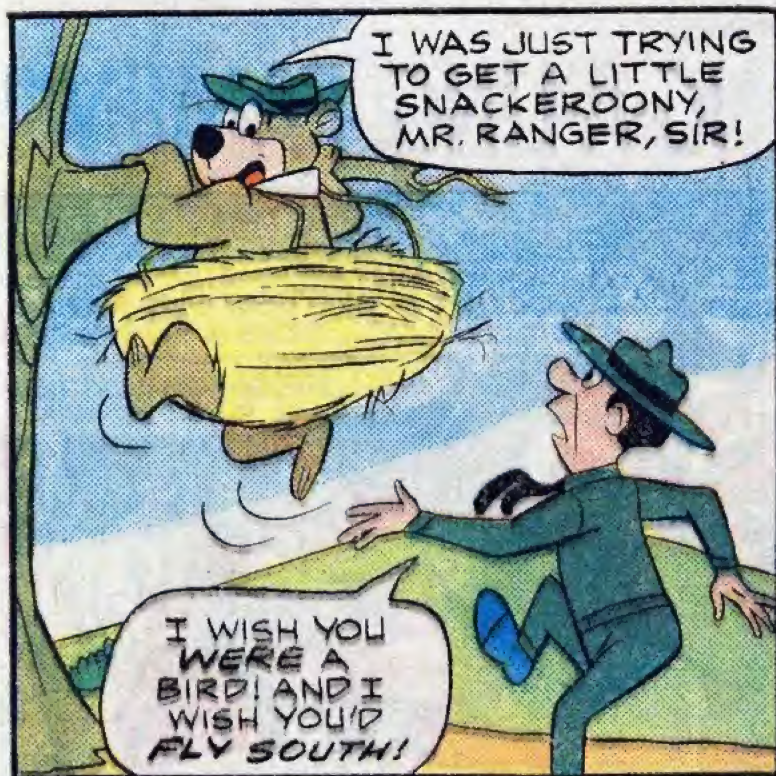
(ULP!) EXCUSE ME! I
JUST REMEMBERED!
I HAVE TO GO
LAY AN EGG!

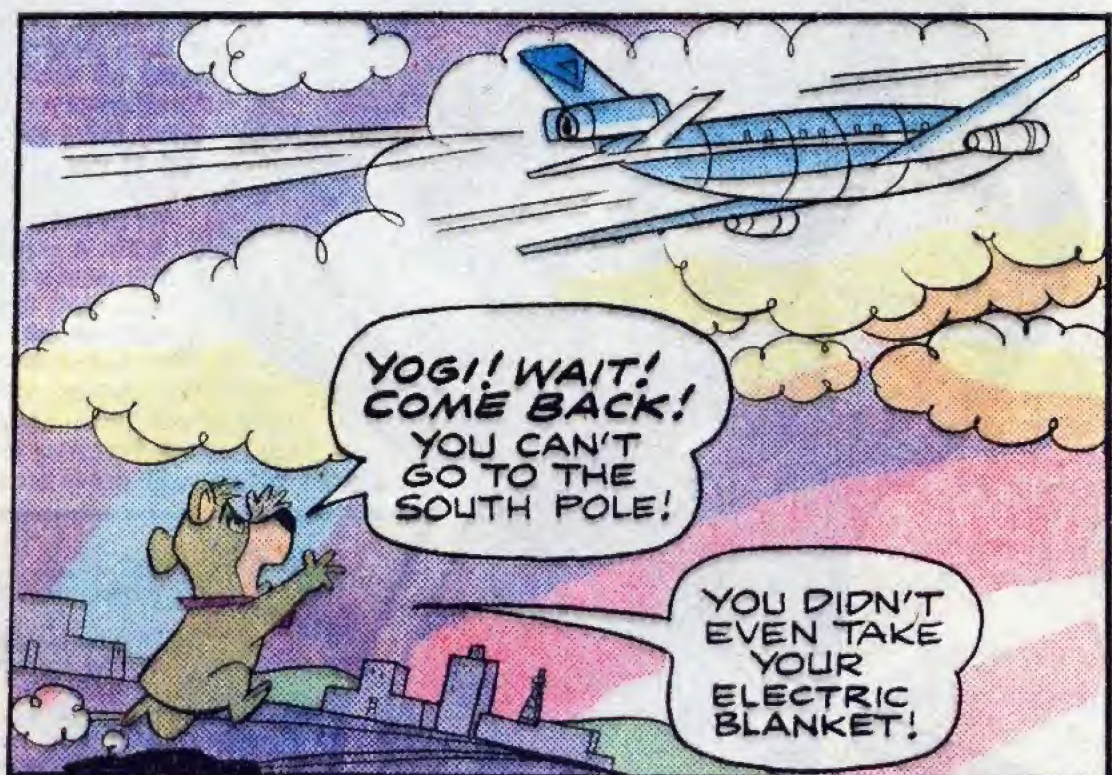
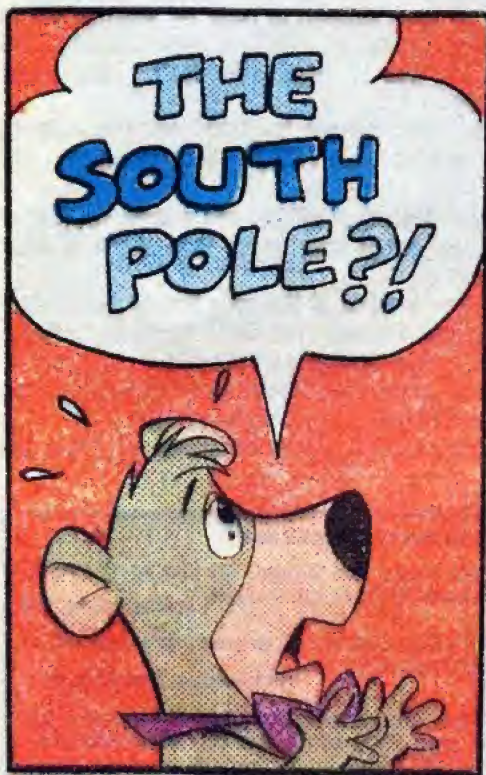


LAY ONE HAND ON
ME AND I'LL REPORT
YOU TO THE AUDUBON
SOCIETY!

IF YOU'RE
A BIRD,
THEN I'M
FRED
FLINTSTONE!







WATCH FOR THE FRIZZEN-FROZEN ADVENTURES OF

THE BELOW-ZERO BEAR

OUT NEXT MONTH IN
YOGI BEAR